

No. VI.—NEW SERIES.

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JUNE.

THE
ART-JOURNAL.



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THE ILLUSTRATIONS.

1. GOING TO SCHOOL. Engraved by W. RIDGWAY, from the Picture by T. WEBSTER, R.A., in the Collection of JAMES DUDDALE, Esq.
2. ANCIENT ROME. Engraved by A. WILLMORE, from the Picture by J. M. W. TURNER, R.A., in the National Gallery.

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THE ILLUSTRATED CATALOGUE OF THE INTERNATIONAL EXHIBITION 40—72

THE ART-JOURNAL.

In January of the present year (1862),

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THE ART-JOURNAL.



LONDON, JUNE 1, 1862.

THE ROYAL ACADEMY.
EXHIBITION, 1862.

GLANCE at the walls of the Academy shows that the year 1862 has been looked forward to by painters with less expectant emotion than was the year 1851. It is remembered that, to those who anticipated amended circumstances from its advent and passage, 1851 did not bring healing on its wings; hence, clearly, there has been no extraordinary preparation to make it an era of Art. On the contrary, some of those for whose works we habitually look are defaulters, while others are untrue to themselves.

In judging many we set up too commonly a standard based upon the utmost excellence to which they have ever attained. This, in respect of Art, is unjust, since it happens, in ordinary cases, that artists do not during their lives attain three times to the highest point which they may have reached on some memorable occasion. But below this there is a mediate degree which may always be reached; and this is far above the vulgar infirmities into which all men fall in Art when they would spare the mind thought and the hand exercise. By this standard it is more just to estimate them than by the higher scale which they reach by a combination of circumstances that may occur but once in a lifetime. In judging the works of young painters, we refer only to the works of others, but when artists have made a reputation, they are subjected to a more severe ordeal,—they are first tried according to themselves, and then judged by the works of others. Before a full and perfect judgment of a work of Art can be pronounced, it is indispensable to know what reference the picture bears to antecedent productions by the same hand; and in thus looking at those around us in the Academy, we find many men working below the middle standard which they themselves may be said to have established. This coincidence is, perhaps, on the present occasion more striking than in any recent exhibition.

There are wanting in the catalogue of exhibitors the names of certain men of note whose pictures are always centres of attraction. The President does not exhibit anything; nor does Sir Edwin Landseer. It is probable that the latter has been occupied with the lions in Trafalgar Square; be that as it may, he has besides finished a group of portraits—a work not in the direct line of his practice—of which the principal is that of the late Mr. F. B. Sheridan. Mr. Maclise has been so entirely occupied with his great work in the Royal Gallery

in the Houses of Parliament, as not to be able to prepare anything, and perhaps the same may be said of Mr. Dyce. Herbert exhibits one picture, but it is not a subject adapted to draw forth his power. Mulready has one work, but it is not culled from that field where he has won so many triumphs. Ward has sent only a water-colour drawing—ever Marie Antoinette. Frith, Egg, and several other members, do not appear at all in the catalogue.

We believe that if any picture in what, sixty years ago, used to be called the "grand style," were now exhibited in the Academy, if it were not passed by without notice, it would be extinguished by the *aurora borealis* of flickering light and colour around it. But we are not alone in our predilection for small pictures of small subjects; the French have given a greater importance to their small pictures than we have to ours. Although almost miniatures in numerous cases, we find these small compositions treated with a consideration equal to that which would be given to a large one.

We see in the Academy, in a remarkable manner, the effect of exhibitions; and those half cognisant of the distance, in certain qualities, between the art of our time and that of the old painters, have only to fancy a Poussin or a Salvator surrounded by Stanfields and Linnells and their imitators, and they will at once understand what exhibitions have done and undone. There are not many figure compositions in the collection that may not be referred to two absorbing classes—the domestic and the sentimental. Religious Art plays a very subordinate part, and "pure history" is an exploded taste. What our neighbours call *genre* pictures (wherefore we could never understand) are the legitimate field for all the legerdmain of painting, and all this is seen and relished by the Art-patrons of our day. Our Young England painters excel in all those *chiques* of the art which the men of the last century never heard of, and to which contemporary seniors do not condescend. To these artists space and prominence is very profusely given. There is nothing too eccentric for them; their *quart* and *terce* has a flashing effect—the despair of elder men, for whom to essay the same thing would be like the Lord Chancellor attempting some exotic dance on the floor of the House of Lords. Long ago did we foretell the complexion to which "Pre-Raffaellism" would at last come. If there be any such works on the walls, they are very few and not prominent. We cannot now refer the works of Mr. Millais and his circle to that kind of Art which was announced years ago as the profession of the so-called "Pre-Raffaellite Brethren"—in the affectation of thready textures and sharp edges. Mr. Millais's works are now less offensive than those of others who seek to establish the right of Pre-Raffaellism to themselves. But of works of this class we shall presently have more to say. Many, we repeat, of our eminent men are this year painting downwards rather than upwards from their settled standard.

In (231) 'Laborare est erare,' J. R. HERBERT, R.A., exhibits what is essentially a landscape, the substantive reality of which is "The monks of St. Bernard's Abbey, Leicestershire, gathering the harvest of 1861. The boys in the adjoining field are from the Reformatory, under the care of these religious." This note is preceded by the verses from St. Luke—"And some fell upon a rock; and as soon as it was sprung up, it withered away, because it lacked moisture. And some fell among thorns; and the thorns sprung up with it, and choked it," &c. The scene is a broad daylight landscape, the nearer breadths

of which are covered with an expanse of ripe wheat, which a number of monks are busily engaged in reaping. The landscape is peculiar, as presenting two rocks rising conspicuously in the middle distance, but this would not by any means be sufficient to suggest any reference to the parable, for the pith of the picture is the "laborare," without any point beyond. As a landscape then, and a harvest subject, it is painted with a tenderness very suggestive, but more than this is necessary to raise the picture into the atmosphere of sacred Art. The picture is a surprise, inasmuch as we believe that Mr. Herbert has never, during his brilliant career, exhibited a landscape. To congratulate him on the success with which he brings such a work forward, would not be complimentary. The painter of the 'Disinheritance of Cordelia,' and the 'Boy Daniel,' may dispense with eulogistic notice of a landscape, which can be regarded but as a diversion.

The picture numbered 129, by A. HUGHES, is strongly suggestive of Correggio's 'Magdalen,' and this is much against it. It contains one principal figure, that of a love-lorn girl, lying by a pool, and, of course, meditating suicide. The picture is a translation from Tennyson:—

"It is the little rift within the lute
That by-and-by will make the music mute,
And ever widening slowly silence all," &c.

Nothing can be more circumstantial than this story of a broken heart; its merit is its simplicity.

'The Return of a Crusader' (179), by F. R. PICKERSGILL, is the most pointed and probable narrative that Mr. Pickersgill has ever exhibited. There are two figures, the returned crusader and a nun. He has been absent in the holy wars for years, and no tidings of him have ever reached his betrothed. She, persuaded of his death, becomes a nun, and in the garden of the convent, where she has been sitting in meditation, he presents himself before her. His hair has become grey, and she does not recognise him; he presents to her, however, her last gift to him—a ring—and she is slowly convinced of his identity. The only incomplete passage in the picture is the expression of the nun, her features do not bespeak that agonising emotion which under such circumstances must smite a woman's heart. We should not have recognised this as the work of the paladin and troubadour painter, F. R. Pickersgill. The figures and their accompaniments are admirably fitted together; everything is perfectly at its ease, but all this is a result of great experience and masterly power.

In 198 we come to 'The Ransom,' the most important of the works of Mr. MILLAIS; whence we learn that there is a question of the ransom of two children—two girls—of a noble family, who, we must imagine, have been in some way abducted from the paternal roof. The persons introduced are, we may suppose, the father, a gentleman in armour, and with him it may be an elder brother of the two children, who are clinging to their father in dread of the man who yet grasps their hands as unwilling to part with them for the sum offered, which seems to be all that the gentlemen have about them, for they are offering in addition a pearl necklace, with some valuable jewels. But the narrative is nevertheless obscure; the man who yet seems to withhold the children does not look ruffian enough to have seized and held them for a ransom. Moreover the rich tapestry that forms the background of the picture, would indicate that the children are either at home or in some luxurious abode, where such outrages are not perpetrated. The balance of power is also in favour of the noble family; it is therefore difficult to understand the extreme solicitude of the



father and brother, who are both offering all the money and valuables they possess for the rescue of the children, to which there seems to be a demur on the part of the kidnapper, if such he be. The story is by no means perspicuous; there must be much that the painter has failed to express. If the children are now under the paternal roof, the anxiety of the father and brother cannot be accounted for, nor can the pertinacity of the man who still holds the children. The picture to which this directly points is 'The Order for Release,' but it falls far short of the finish and clearness of that picture, while it is much superior to others that Mr. Millais has exhibited. The drawing of all the conspicuous parts is perfect—as the hand of the father that rests upon the girl—but the lower limbs have not received that attention which the artist has been accustomed to carry into his best works. This is evidenced by the faulty and feeble drawing of the lower limbs of the figures. Like most of Mr. Millais's subjects, it is imaginative, and hence, not being limited by conditions, the story should have been more distinctly told.

It cannot be denied that Pre-Raffaellism has exercised a marked influence on our rising schools; but we see nowhere the transports of enthusiasm with which it was at first hailed by young painters who had formed no settled principle of Art. Some adopted it, because they found it "so much easier" than the old method of working; others followed it, because they were told that Pre-Raffaellism must supersede all else. The time is not long gone by when the two profiles in 'Trust me' (209) would have been pronounced singularly feeble and wanting in substance and roundness, and anything in the way of a drier texture would have been acceptable in the place of the wet and streaky surface of the coat of the gentleman. The story, by the way, is how a young lady has received a letter, which her father desires to see. Nothing can surpass the clearness of the narrative; this, indeed, is what Mr. Millais always strives for, and wherein he most frequently succeeds. In (216) 'How Bianca Capello sought to poison her brother-in-law, the Cardinal de' Medici,' V. C. PRINSEP, is another example of the following of the old masters more strictly in their errors than in their excellence. The story is of the entertainment of the Cardinal de' Medici, who refused the poisoned tarts prepared for him; but the duke ate of them, and, to save appearances, Bianca Capello did likewise, and they both died. But this work is wanting in the first necessity of a picture—that is, the story; we see the feast, but we learn nothing of the poisoning, which is the pith of the narrative. The portraits are undoubtedly from those in the galleries of the Uffizi; nothing, however, can be more unfeminine than the features of Bianca, nor worse than the flesh colour of the Duke Francis and the cardinal. The composition is too closely knit together; the figures are squeezed in, and cannot move. In 'Parable of the Woman seeking for a piece of Money' (300), J. E. MILLAIS, we have a direct contravention of all that Mr. Millais professed at the early period of his career. The title, in its application to this picture, is simply absurd, the figure being a modern maid-servant, with a broom in one hand, and a brass candlestick in the other, looking for something on the ground. The effect is, of course, that of candle-light, and, as a sketch, it might be attributed to Velasquez. We are bound, however, to accept it as a picture, and, as a picture, its athletic dash reverses every maxim that has been enunciated as a precept of Pre-Raffaellism.

'The Star of Bethlehem' (217), F. LEIGH-

TON, presents an idea fresh and original. "One of the Magi, from the terrace of his house, stands looking at the star in the East; the lower part of the picture indicates a revel, which he may be supposed just to have left." This revel spoils the picture: the figure of the Magus is grand, and the circumstances indicate at once the Star of Bethlehem; the lower part, in which the festival is seen, contrasts meanly with the exalted sentiment of the upper part of the composition. This figure might have been painted of the size of life; as we look at it even now, it increases into grand proportions. The incident is one of those felicitous conceptions which result from thinking in the right direction. It may have happened, and though there is no authority that it did, yet it is in the spirit of the poetry of the gospel.

The 'Sir Galahael' (141) of G. F. WATTS shows a great modification of the severity of line that prevails in many of even the latter works of this artist. In certain parts it would vie successfully with the liberal manner of the most free of our bygone professors. The knight wears a suit of plate armour of the sixteenth century, and at his side stands his horse; the scene is a forest. This example is entirely free from all affectation, and the figure far exceeds every other similar one that Mr. Watts has painted. The Red Cross Knight, in the Houses of Parliament, has no pretension to comparison with this; but it must yet be observed of the equipment of Sir Galahael, so tight and closely fitting are the plates—take, for instance, the jamba and aollerets—that a man could not endure, even for an hour, such a suit of armour.

We look in vain round the walls for a pendant to Frost's 'Panope' (303), but he stands alone as a painter of the nude—one of the many signs of the direction that the patronage of Art is taking. Nude figures are not those that are elected into the quiet and modest circles, into which the taste for Art has descended. Mr. Frost's subject is from Milton's *Lycidas*—

"The air was calm, and on the level brine
Sleek Panope with all her sisters, played."

Though a follower of Etty, Frost was never an imitator of him; for whereas Etty's manipulation was rapid and broad, Mr. Frost's practice is minute and most careful; hence a certain mealy opacity in his flesh surfaces. In his forms he maintains that elegance of line and quantity that Etty did to the last; and in his nymphs we recognise a strong leaning to the antique. In the nude forms of the French school there is a fleshy individuality, arising from a too brief term of study of the antique. Etty had no follower more successful than Frost, and yet the latter painted very unlike him; but that has always been the case with the best pupils of eminent painters.

In H. O'NEIL's 'Mary Stuart's Farewell to France' (337), there is a parade of state that could not be sustained in a passage up Channel as it was made in the days of the unfortunate queen, who is here seen reclining under a canopy on a quarter-deck, surrounded by a bevy of ladies, who sympathise with her in her farewell—

"Adieu, pleasant pays de France!
O ma patrie,
La plus chérie,
Qui as nourri ma jeune enfance!
Adieu, France! Adieu, nos beaux jours!"

If the poetry have any merit, it is that of being fatally prophetic. It is not necessary to appeal to the *Bibliothèque Royale* to determine that Mary did not sail from France with such a senseless display as we see here. A more profound effect would have been produced had the painter relied upon the pathos of the subject, rather than on a pageantry which

could not possibly be made. It is true that six princes of Lorraine attended her to Calais, and Catherine, rejoicing at her departure, caused her to be attended as became a queen; but, on the other hand, there was reason to apprehend that she would be intercepted by the English fleet. Under such circumstances, it was probable that all unnecessary show would be dispensed with. The queen was at this time only eighteen years of age; here she looks a woman of thirty. In a picture by J. B. BEDFORD (476), entitled 'Enid hears of Geraint's Love,' from the "Idylls of the King," there is a large measure of that quality which is deficient in the work just noted—

"She found,
Half disarrayed as to her rest, the girl,
Whom first she kissed on either cheek, and then
On either shining shoulder laid a hand,
And kept her off, and gazed upon her face,
And told her all their converse in the hall,
Proving her heart."

The girl is painted as one under the dominion of love; there is made to her an announcement which quickens the action of her heart, and subdues her by a strong emotion, and the relation of the persons leaves no room for doubt as to the subject of this communion. The picture is not debilitated by any pretences, but the old woman is not a successful study; there is neither character nor expression in her features. The artist has exerted himself to make his figures speak from within, and this is a more worthy purpose than that proposed to be served by superficial expletives. By the same hand there is another picture which cannot be passed without notice; it is (497) 'Elijah and the Widow of Zarephath.' The subject occurs in 1 Kings, chap. xvii., ver. 23.—"And Elijah took the child, and brought him down out of the chamber into the house, and delivered him unto his mother; and Elijah said, See, thy son liveth." We find Elijah in the act of delivering the child to his mother, and that which is most commendable in the situations and appointments is their rigid simplicity. There is in the face of Elijah, as there should be, a benevolent seeming; but the face, although thin and marked, is that rather of a jolly companion than of the man who challenged Ahab in the vineyard of Naboth. In every respect differing from this is (502) 'A Painter's First Work,' by M. STONE. The painter is a little boy, who has been surprised by, perhaps, his father, with a friend, while chalking figures on the panels of a room which seems to have done duty as a library. The error in the expression of the picture is the absence of any declaration as to whether the father approves or disapproves of his son's essays. The boy stands, looking very grave, and the men give no signs of pleasure. Moreover, the chalk outlines are too clear and masterly for a child's "first work." There is in the neat execution an inclination towards the French manner. The composition is extremely ingenious.

'The Return of Francis Drake to Plymouth with his Prisoners and Prize, after the Naval Expedition to Cadiz in 1587' (523), J. E. HODGSON, is one of those productions the professed merit of which is a concourse of people without any essential point. The painter has laboured for chronological propriety, and has attained his end, but beyond this there is no interest in the picture. The following lines accompany the title, than which nothing can be more absurdly inappropriate:—

"Old heroes here in barks so frail,
None now might hoist such venturous sail;
Who loved to breast the stormy wave,
The joy, the glory of the brave," &c.

'Unaccredited Heroes' (537), F. B. BARWELL, is a large and full composition, de-

scribing the scene at the Hartley Pit mouth, pending the exertions that were made to save those that were, perhaps, already past all help below. Among the crowd are grave and sorrowing men, heartbroken wives, and weeping mothers. There is no dramatic display attempted, but the sad scene must, at some time or other during the long and rack-ing interval of suspense, have been much like what we see it here. The time is sunset, and the mass of the broadcast aggruppment is in shade, with here and there a figure touched upon by the red light of the sun. It is a powerful picture, in which all propriety is duly sustained.

'Defoe in the Pillory' (457), E. CROWE, would, as a simple statement of a fact, without any aid from a detail of probabilities, be difficult and uncertain of treatment; but we are told that—"During his exhibition he was protected by the same friends from the missiles of his enemies; and the mob, instead of pelting him, resorted to the unmannerly act of drinking his health. Tradition reports that the machine which was graced with one of the keenest wits of the day, was adorned with garlands." The cause of his condemnation to this punishment was the publication of his pamphlet, "The Shortest Way with the Dissenters." Thus there are circumstances which make this an eligible subject for painting, and those circumstances are pointedly dwelt upon. There is present a guard of soldiers to preserve order, and to assist in carrying out the sentence. The success of any pictorial narrative depends upon the truth, point, and persistency with which the theme is dwelt upon. This success, in a great degree, characterises the work; there are no mere expletive figures in the composition: each person is interested either sympathetically on the side of Defoe or on that of the authorities, which are principally military, acting in restraining the crowd in the good offices they proffer to the condemned. The painting and drawing are unexceptionable; the former is creditably earnest, without any affectation of eccentric manner.

The difficulties against which an artist has to contend in the treatment of such a subject as (489) 'How King Arthur, by means of Merlin, gave his sword of Excalibur to the Lady of the Lake' (J. ANCHER), must be keenly felt during progress, but more sensibly experienced when he has exhausted his efforts on it. Mr. Dyce, in the Houses of Parliament, has been occupied with the history of King Arthur for now, we may say, many years; but inasmuch as nothing is heard of the progress of the story, it is but fair to conclude that it is too much even for him. It is scarcely enough that we see the king in a boat with Merlin, about to row off to the centre of the lake to seize the sword which appears held above the water by the hand of an unseen figure. The reading and independent thought that have suggested the subject are precisely the means by which originality is attained: but there are many considerations that should assist in the selection of material.

Inquiry and reading are well exemplified in the picture (485) 'Prince Arthur tending his Keeper,' W. J. GRANT; but in the adoption of the subject there is a judgment that does not appear in the preceding case. This incident is from *King John*. "When your head did but ache I knit my handkerchief about your brows. . . . Many a poor man's son would have lain still, and ne'er have spoken a loving word to you; but you at your sick service had a prince." The translation of the material has many merits, but the artist has not seen the valuable points of the incident; the shades of his picture are where

they should not be, or his powers have not been equal to working out effectively the cast of light and shade on which he has determined. The subject is interesting, original, and would be popular; it is only one of those that yet lie untouched in the inexhaustible resources of Shakspeare's plays, and there are yet entire catalogues of such which default of reading and thought have never been brought forward.

'Jairus' Daughter,' by E. LONG (529), is an example in some sort of propriety in dealing with such a passage. The girl lies a corpse upon a couch, and near her stands her mother weeping. In both forms there is an absence of grace; but the incident is properly felt by an appeal to the sympathies rather than by a parade of colour and characters. We see through the window the approach of the Saviour. There is a strong tincture of French manner in it, and so much of good that it might have been better.

'The Flight into Egypt' (573), R. S. STANHOPE, takes us back to the swart and dry painters of the Florentine school; the highest lights are what are really middle tint, and the general field of the composition is dull, dark, and opaque. One purpose in the cast of the chiar-oscuro seems to have been to eschew as much as possible relief and definition; the ass, for instance, on which the Virgin is mounted is of a tone as low as the dark palings beyond. It appears that the author of this work has been entirely borne away by his solicitude for the imitation of a manner in which is sunk every shade and degree of beauty, character, and expression. The 'Flight into Egypt' is an essay that places a painter in contrast with the most eminent professors of the art, the fresh impressions of whose works are not favourable to such a conception as this. We see in it nothing more than the affectation of a manner, a most perilous fallacy yet much prevalent. It is remarkable that the advocates of this kind of painting uniformly prefer ugliness to beauty, maintaining that the former is character and expression.

As offering some contrast to this, we proceed to another dark composition, which presents, however, points of description and relief of which the preceding work is deficient. The subject is very different—(593) 'Bed Time,' A. HUGHES, being the fireside of an honest yeoman at the twilight hour, when his children are in another room, being put to bed by their mother, preparatory to which they are all kneeling in prayer. There is also in this work much heavy, dark, and opaque painting, but the outlines are generally clear: there are not less than three effects, firelight, candlelight, and twilight. In this treatment of a domestic scene there is a dull solemnity unbecoming to the subject; the piety is perhaps genuine, but it is cheerless: one cannot believe that the entire exclusion of the beautiful is a necessary condition of good Art, and yet we see the principle held in works that are intended to be considered as powerful.

From these we turn to (88) 'The Sub-Prior and Edward Glendinning,' J. PETTIE, wherein light has been the care and study of the painter, inasmuch that he has overlooked what is rigidly due to his figures. The incident is from 'The Monastery'—"Father," said the youth, kneeling down to him, "my sin and my shame shall be told to thee. I heard of his death,—his bloody, his violent death,—and I rejoiced: I heard of his unexpected restoration, and I sorrowed." The penitent alludes, of course, to the death and restoration of the euphuist Sir Piercie Shafton. Of the material, in an ordinary way, there is not much to be made, but it is painted with great solidity, and the figures are brought

out by the light falling from above. The sub-prior sits drawn up in the full dignity of authority, and on his features is written the severe and chastening rebuke; but we must look for some time before it can be determined that it is a human being cowering at his knee. With his back turned outwards, he kneels, a shapeless mass, in a buff leather covering; and, for the group, the canvas is much too small. Many other positions for Glendinning might have been objectionable, but none could have been worse than this.

There is in Mr. ELMORE's picture (135) 'The Invention of the Combing Machine,' the same utilitarian spirit that prompted the celebration, some time back, of William Lee's invention of the stocking-frame. This ingenious machine, we are told, now in general use in every silk, cotton, and woollen manufactory in Europe—which, to quote the words of Mr. Hawkshaw, President of the Institution of Civil Engineers, "acts with almost the delicacy of touch of human fingers"—cost its inventor (Joshua Heilman, of Alsace) a considerable fortune in fruitless efforts to bring it to perfection. Disheartened, and nearly destitute, he returned to his native place to visit his family, and, whilst sitting by the fire, happening to turn round, perceived one of his daughters combing her hair, when an idea struck him: he had found that which he wanted, and to this simple incident was indebted for the perfecting of his invention. There is not recognisable in this picture the clear finish and definite markings of former works. The drawing in some of Mr. Elmore's former subjects was sharp and peremptory, but this differs so widely from others that have gone before it, that it is difficult to recognise even the touch of the artist. The story of the picture must always be told independently of the canvas, for we do not read thereon any revelation of importance equal to the great discovery alluded to. With much regard to domestic propriety, Miss Heilman is combing her hair in what seems to be another apartment, but still in view of her father. This divides the composition into two parts, of which the most interesting is that in which the girl is dressing her hair; and this section alone would form an interesting and intelligible picture.

The works of JOHN PHILLIP, R.A., tell forcibly and substantially in the great room, in which three are hung,—'A Spanish Volunteer' (24), 'Water-Drinkers' (207), and 'Doubtful Fortune' (191). During the earlier years of his career, Mr. Phillip painted subjects that had been familiar to him in Scotland; but, in order entirely to change his scene, and that he might no longer be identified with Scottish incident, he determined to break new ground, and proceeded to Spain, whence he returned the most demonstrative of our painters, since John Lewis and Wilkie visited that country. Truth of national character, and accuracy of costume, seem to be the great end of Mr. Phillip's studies, and in these he is most successful. Yet, after all, this is a subordinate aim, and much below the precious teaching of the best precepts that painting can be made to assert and maintain. There were anciently but few really great masters of expression: it is not, therefore, wonderful there should be but few now. It has happened that those men to whom expression has been a gift and a deep feeling, have not painted many pictures. The picturesque and the effective are readily intelligible, and the mere student of the picturesque and his admirers are on a par, with the sole advantage of mechanism on the side of the former. Mr. Phillip's 'Water-Drinkers' is a picture so powerful that it attracts the eye from everything else near it. It contains

three figures,—two Spanish women, in holiday equipage, receive water from one of the peripatetic aquadors of, perhaps, Seville, for there is in the picture a glimpse of something like that city. The women are of the dark national type, with fiery black eyes,—those of whom Byron has sung so rapturously, absurdly challenging the reader to "match" him such women from all the nations that have ever boasted female beauty. The water-seller is admirably characteristic; and nothing, we believe, can be more accurate than all the conditions of the composition. The firmness, decision, substance, and palpability of the group, will win the warmest plaudits of students who would tread the same path; but it must not be forgotten that when a painter has done this once, such being the limit of his aspiration, there is nothing left for him but to do it again. The 'Water-Drinkers' is essentially a repetition of what Mr. Phillip has already done many times. In (24) 'A Spanish Volunteer' there is a story of how the volunteer left his home, his wife clinging to him, and his mother holding his gun while he embraced the former for, perhaps, the last time. Such a subject would occur to any painter living in Spain in troublous times. Wilkie, among his Spanish sketches, gave two subjects from this source,—'The Departure' and 'The Return of the Guerilla.' In 'Doubtful Fortune' (191), another picture by Phillip, is a story, and a very familiar one, being the old subject of the fortune-teller.

There is another Spanish subject (676), 'Ballad Singing in Andalusia,' D. W. DEANE, which seems to be based on actual observation of the people. It affords, however, but an assemblage of people of the lower class, for whose meeting there the music they hear is by no means a sufficient attraction. The manner of the painting is well suited to describe the rags that cover the company, which has an aspect more villainous than any like quantity of Italian populace.

'A Toy-Seller' (73), W. MULREADY, R.A., calls for some careful examination, as the production of one who has now for fifty years enjoyed no small share of public estimation. Unlike Mr. Mulready's best compositions, this is a large picture. The figures it contains are three—a mother holding her child, and a black man offering a toy for sale. The child turns its head away with aversion from the poor negro, showing that the latter has not been very happy in the choice of his calling, for probably other children would turn away in like manner. Mulready has made his reputation by small pictures, and these tenderly-finished works have confirmed his execution in, because only suited to, such productions. For a work like this, minute and dainty manipulation is entirely out of place. Mr. Mulready must try himself—he must sit upon himself—the single representative of twelve honest men and true. When we consider this picture, we can but marvel at the delicacy of hand with which it has been wrought, and the fastidiousness of eye that has so jealously directed that working. The same textures and finish that are beautiful in 'The Last In,' or 'Bob Cherry,' are imbecility in the 'Toy-Seller'; yet, if we set aside all that Mr. Mulready has hitherto done, and compare this with other studies of its class, it must be pronounced brilliant, yet, perhaps, too timidly painted. When Wilkie became ambitious of producing large pictures, it was impossible to recognise in them the painter of the 'Blind Fiddler,' and the 'Village Fair,' and so it is of Mulready, after a contemplation of his small pictures. Mulready was one of the earliest advocates of refined execution; and when his subjects in the Vernon and Sheepshanks collections

were exhibited, they were regarded as of wonderful manipulative delicacy. The same extreme minuteness he carries into those life studies that he makes at Kensington, and we know of no man in Europe who, at his age—upwards of seventy—could approach him in drawing in chalk from the life. But it is not this curious refinement that will give substance and force to such a picture as the 'Toy-Seller.'

By P. F. POOLE, R.A., there is but one picture (17), 'The Trial of a Sorceress—the Ordeal by Water.' In Poole's productions we always look for something out of the beaten track in which artists so surely follow each other. In the material that Mr. Poole has recently painted, there are more poetry and sentiment than in this 'Trial of a Sorceress.' The scene is laid on a hill-side, where a number of rustics are assembled round a pond, into which the woman is to be cast. She is blindfolded, and one of her persecutors is binding her hands; and there is approaching the spot, borne on men's shoulders, a sick woman—she, undoubtedly, who is supposed to be bewitched. The time of the event is the reign of Elizabeth; but, with proper feeling, there is no display of costume, for the poor in those days were less observant than now of the vacillations of fashion. In many of Mr. Poole's late productions he has made us feel that even his colour was contributive to the sentiment of his narrative; but here colour is but little available in anywise.

'The Return of a Pilgrim from Mecca—his Purse-bearer distributing Alms to the Poor of Cairo' (372), F. GOODALL, A., holds the same place in Art that a well-written book, descriptive of a nation and its customs, holds in literature. There is but one rich Turk, wearing a green turban, and riding on a camel, but there is an impressive state about him and his almoner, that gives us the idea of a procession. The architecture of Cairo can never be mistaken; the camel and his rider all but fill the narrow street, and before them moves with dignity a richly-dressed Nubian servant, who is in the act of giving money to a boy, the leader of a blind man. The figures are not numerous, but they are strictly national: the Egyptian contour at this day is precisely the same as the outline we see in the hieroglyphics. Every impersonation appears to be a study made in the open streets of Cairo. Mr. Goodall we believe to be the most successful sketcher that ever sat down in the streets of an Eastern city; flies and dust he must have been obliged to tolerate, but the human offscourings of the streets could be kept off by one of the Pacha's armed police. The point of the work would perhaps come more directly home to a Turk or an Egyptian than to a Frank. The Egyptians are very charitable; in proportion to their largesse to the poor do they hope for happiness in heaven. Mr. Goodall presumes this pilgrim to have arrived before the caravan, and, as passing along, to be exclaiming, "Blessing on the Prophet!" to which every Moslim who hears him rejoins, "God favour him!" A stately figure is the Nubian, and fully sensible of the dignity and importance of his office. The picture is large, and it is worked throughout with the most earnest desire for truthful description; all tricks of effect and parade of execution can be dispensed with in a work like this, where there is excellence more solid to court admiration.

'After the Battle' (243), P. H. CALDERON, is very effectively composed, and originally conceived with intent to show how a party of British guards, after having beaten their enemy, in passing a house shattered by cannon-shot, found a lone child, a boy, sitting on an overturned cradle, before whom

one of the soldiers places himself jocularly, as if examining a rare curiosity. The text of the painter is, "Men ne'er spend their fury on a child;" and it is fully borne out. The uniform of the men is finished upwards by that three-cocked hat, called in its time the Egham, Staines, and Windsor; and if there be any battle alluded to, it is perhaps that of Dettingen, for we learn, by a wooden shoe on the floor, that the scene is not laid in England. The originality of thought, and the other merits of the work, are worthy of much eulogy, but the incident is not of importance sufficient for such anxious elaboration. There are hundreds of other large pictures created out of matter equally unprofitable, but the inferiority of their treatment does not justify ability misapplied. On the other hand, there is, by the same painter, another subject, which is painted small, but might well have been amplified; it is (371) 'Katherine of Arragon and her women at work.'

QUEEN KATHERINE.—Take the lute, wench; my soul grows sad with troubles;
Sing, and disperse them if thou canst: leave working.

SONG.

Enter WOLSEY and CAMPEIUS.

The arrangement is similar to what we see in works of the French school more frequently than in those of our own—namely, much space, with small figures. The adjustment even here-presented—that is, with a diminution of void space—would have been more worthy of enlargement than 'After the Battle.'

'Nightly Care' (380), R. CARRICK, will not attract the admiration of the mass of the visitors to the Academy, by some of whom we have heard it called a dirty picture, because the draperies are principally light, and have been toned down with some dark, transparent colour. It shows a mother giving her child drink from a cup she holds to his lips; but the fall of the draperies, and the arrangement and correlation of the figures, are so elegant as to suggest that the subject has been prompted by some masterly piece of sculpture. The artist has been much afraid that his picture would be only pretty, and he has, in working it out, rushed into an opposite extreme; it might, however, have been less sketchy, without any loss of substance.

The point of 'The Jester's Text,' H. S. MARKS, especially its rich training surface of copal, shows it a production of the Young England class. It is rather large, and its author seems to be saturated with Shaksperian characters and situations, and yet he is much above a mere painter of costume. He has placed his jester at a sun-dial, on which is read with difficulty,—"Horas non numero nisi senenas," the text of the jester and the fool. The scene is the ancient garden of an ancient house, and the jester's audience consists of the family and guests of a gentleman of the sixteenth century. The preacher lays his hand on the dial, and his discourse is full of such appropriate argument as commands the attention of those around him.

No. 465, without a title, is by R. THORN-BURN, R.A. It cannot well be understood why the usual title, the Annunciation, should have been omitted, as that suits the circumstances better than any other, and much better than none at all—"And the angel came in unto her, and said, Hail, thou that art highly favoured, the Lord is with thee: blessed art thou among women," &c. In the entertainment of this passage there are certain conditions which cannot be dispensed with. We cannot by any means get rid of the fact that ancient painters have exhausted the proprieties of religious Art. There is no method of dealing with any sacred subject

at all worthy of it that can escape certain points of comparison with ancient Art. Artists calling themselves Pre-Raphaelites have felt so deeply the appropriate gravity and intensity of the Italian schools of the fifteenth, and early part of the sixteenth, century, as to resolve that they would improve upon them by doing what they felt that the men of those times ought to have done. These knew nothing, and never could have dreamt, of the domestic subjects that appear on our walls. Had any tendency in this direction been shown in their day, we can only think that this would have rendered those whose paintings survive to us more severe in their conceptions and in their realisation of them. Without the quotation in the catalogue from the Gospel of St. Luke, it would not be by any means clear that Mr. Thorburn's picture was intended for an Annunciation. Simplicity is the proposed spirit of the work, but the simplicity is entirely without dignity, and falls, as we see the impersonation of the Virgin, into a very vulgar domesticity. Mary, independently of all else, should declare herself, but there is no accessory even to help identity. The angel, moreover, is rather some spirit of secular poetry than one of God's messengers, whose presence we all but feel when reading of them in the sacred text. Mr. Thorburn was eminent as a miniature painter, but he adds one more example to the list of men who fail by changing their practice, especially from small to large compositions.

By A. SOLOMON there is a story called 'The Lost Found' (471), whereby we learn that a youth has been mourned by his family as dead; but his sudden return brings restoration to his mother, reduced to death's door by affliction at his supposed death. The circumstances are very clearly set forth, with every care that the family shall be considered highly respectable; but the event is not worth so important a celebration.

'Border Outlaws' (525), W. D. KENNEDY, is entirely deficient of the very plain reading of the preceding picture; the title is followed by these lines—

"What want these outlaws? conquerors should have
But history's purchased page to call them great,
A wider space, an ornamented grave;
Their hopes were not less warm, their souls were full as
brave."

The place is a castle, and there are two or three armed men, wearing perhaps the dress of some period of the seventeenth century, with a lady dressed apparently in the full dress of the present day, and the floor is strewn with plate: beyond this the canvas says nothing. There is, however, a manner in the painting that refers us to a large picture by the same hand which was exhibited at Westminster Hall perhaps fourteen years ago, and that is, we believe, now at the Crystal Palace at Sydenham.

'The Widow Hogarth selling her Husband's Engravings' (543), M. J. LAWLESS, is an excellent subject, carried out in a vein half French, half Hogarthian. There were, we are told, seventy-two plates, with the copyrights secured to Mrs. Hogarth for twenty years by act of parliament; and the sale of prints from the plates produced for a time a respectable income. But at the expiration of the copyright this source of income was gone, and Mrs. Hogarth lived by letting lodgings. It was not until three years later that, on the recommendation of the king, the council of the Royal Academy voted her an annuity of £40. A principal figure is a *dilettante* in a red coat which looks like a spot, from being altogether unsupported; but the incidents have been selected with a perfect apprehension of what is well suited for painting, in which re-

spect it is far beyond the two mentioned before it.

Mr. FAED is one of those who decline celebrating the year 1862 by any extraordinary effort. In comparison with what he has done, his present essays are all small, being (45) 'Kate Nickleby,' (64) 'New Wars to an Old Soldier,' and (283) 'A Flower from Paddy's Land.' The first and last are single figures, the second shows two persons, an old man wearing a Waterloo medal dozing in a chair, while his daughter, or granddaughter, reads to him the account of the New Wars: there is also a little boy at the old man's knee. The 'Flower from Paddy's Land' is an Irish girl—a flower-seller—holding in her hand a bunch of violets; and 'Kate Nickleby' holds a bonnet-box before her, and looks all the destitution she feels. The background to the two latter come up too intimately to the persons, but they are so ingeniously put together as very far to excel most similar pieces of composition: the colour and the tone, moreover, are the essence of good Art. Mr. Faed adheres as yet to the scenes of humble life, whereby he has won such distinction; but whether he will, like others, forsake the path in which he has so well succeeded, remains to be seen. He may become ambitious of subject-matter more refined, but we are justified by precedent in saying that he will do so at the risk of becoming pretty and feeble.

'An Alchemist' (38), S. A. HART, is a study of a man of large life-size; his hand is shading his eyes as he watches, it may be supposed, a crucible. Much solicitude has been devoted to the arrangement, and the character is dignified and thoughtful.

'Roast Pig' (142), a title whimsical enough, is by T. WEBSTER, R.A., who exhibits a second (397), 'Old Eyes and Young Eyes.' The former he seems to have culled from Charles Lamb, who thus commends the dish: "Of all the delicacies in the whole *mundus edibilis* I will maintain it to be the most delicate—*princeps edsonium*." But it is not served up here as Charles Lamb sat down to it; and, to be minutely descriptive, it is, after all, only baked pig, for the baker's boy is approaching the door with his tray on his head, whence we see the pig's head peeping from beneath the cover. It is on its way to the table of a comfortable yeoman, round which is assembled a numerous family, buoyant with expectation of the dainty meal. It will be observed that in both of these pictures the scene is larger than is required for the aggroupments, according to their dispositions and the size of the figures; one third of the canvas might be well spared, and the concentration would improve and enliven the scene. In 'Old Eyes and Young Eyes' there is a little girl threading her grandmother's needle, and this picture, more than the other, reminds us of the brilliancy and transparency of Webster's younger works; but here a great space in the room is untenanted, as in the other, whereby the effect is weakened. The depths in this are also less heavy and opaque than those of the other, but both are unmistakably qualified as Webster's pictures.

No. 155, a number without a title (in the place of which are the following lines), is by C. J. LEWIS:—

"Break, break, break,
On thy cold grey stones, O sea!
And I would that every tongue could utter
The thoughts that arise in me."

The aspiration is uttered by a fisherman's wife seated at the window of her cottage, looking out on the fading light on the sea and beach. We mark the picture because of its success as a head in shade, but the lines

and sentiment are much too refined for the wife of a fisherman.

'The Lullaby' (7), J. N. PATON, a mother seated with her child lying on her knee, and playing him to sleep on an organ, is a composition of much elegance. The mother, child, and the relation established between them, were sufficiently interesting without any accessory; but the artist has not felt this, for the picture is somewhat surcharged.

The two small pictures that follow might well have been painted larger; the first is 'God's Messenger' (140), W. GALE, and it represents a prisoner in his cell, welcoming a robin that has ventured to perch on the grating of his window. The woe-begone man is offering the little bird some bread; but it is not easy to see in what sense the robin is God's messenger, as we read of nothing beyond the fact of the bird's presence. The other picture is (147), 'Pope Leo X. examines the Portrait of Luther, when about to sign the Bull of Excommunication against him.' The pope is looking intently at the portrait, curious to see the manner of man with whom he had to deal. It is by a foreign artist, E. AGNENI.

Another sketch of the same class, and one which might be amplified with good results, is (220) 'Alexander VI. signing the Death Warrant of Savonarola,' P. LEVIN. The pope is seated in council, and in the act of writing, according to the description in the title. The courtly state looks well enough in the sketch, and perhaps but few changes would be necessary in an enlargement.

In 'A Rainy Day' (188), G. POPE, is seen a street acrobat in his garret, sitting over his miserable fire, dressed in tinsel, and surrounded by the swords, balls, and cups, with which he performs his tricks and feats. In the same room are his two children, in their wretched finery. The circumstances are true enough, and recur on every wet day. The head of the man is much too large.

'Sisters' (237), F. LEIGHTON, is a group of a tall girl stooping over and caressing her little sister. Beyond this, there is nothing but the grace of the group, and the beauty of the accompaniments. The incident has been painted hundreds of times, and hence it becomes the more difficult to invest it with valuable quality. The 'Odalisque' (120) is another interesting picture by the same artist; it represents an Eastern woman leaning on the parapet of a marble basin, looking at a swan that has approached. As well as being the result of thought and study, it is a bright picture, and stands out from all round it. In 'Michael Angelo Nursing his Dying Servant' (292), Mr. Leighton is not so fortunate. It is impossible to recognise in this large work the painter of the 'Odalisque.' The subject may be determined, although the careful nurse is not at all like Michael Angelo, and the general management and painting are commonplace and ineffective. Mr. Leighton has never been so successful as in the smaller pictures now exhibited, since he painted his first large Florentine procession. It would seem that this painter is familiar with the best continental collections, and in those works by him of which the originality strikes us, if he have not availed himself of suggestions from the thoughts of celebrated men, it could be shown that similar ideas do exist in long known works. If Mr. Leighton eliminates from old pictures, he gives an example which, if more extensively followed, would introduce something elevated beyond the weary domestic; but it is not every mind that can appropriate and convert without actual plagiarism. Mr. Leighton distinguishes himself by a partiality for long figures and long pictures; the Magus, in 'The Star of Bethlehem' (217), is a tall man, pedestalled on his house top, and

on an upright canvas; the elder of the 'Sisters' is a tall girl, placed between two columns, on an upright canvas; and the 'Odalisque' is also a tall woman, in a tall picture.

In (20) 'The First Sense of Sorrow,' J. SANT, A., we have, from the *Tatler*, a story told by Steele:—"The first sense of sorrow I ever knew was upon the death of my father, at which time I was not quite five years old, but was rather amazed at what all the house meant, than possessed of a real understanding why nobody would play with me. I remember I went into the room where his body lay, and my mother sat weeping alone by it. I had my battledore in my hand, and fell a-beating the coffin, and calling papa; for—I know not how—I had some idea that he was locked up there," &c. The little boy stands awed before the coffin; his mother, on her knees, and bending forward, clasps him to her. The story is affectingly told, but it would have been better as a smaller picture; and there is a display of the mother's neck scarcely consistent with a tale of a house of mourning. This is the only storied canvas Mr. Sant exhibits; his other works are portraits.

Another painter of children is W. C. T. DONSON, by whom are three compositions—(355) 'Mamma's Birthday,' (381) 'The Picture Book,' and (610) 'A Fancy Portrait.' In the first are two little girls gathering flowers for the birthday, and in the other a little girl is showing her smaller brother the picture book. Both of these are worked out in a manner that raises them far above the ordinary treatment of such conceptions. The faces of the children, like those of cherubim, have a significance beyond the material. There is also in the accompaniments a character that almost elevates these compositions within the pale of sacred Art.

We find upon the line (403) 'Brought before his Betters,' E. OPIE, but cannot recognise any claim to such distinction, and the more especially as there are works much superior both above and below the line. It tells of a boy brought before a country magistrate for stealing apples. The theme is treated with coarseness.

'The Letter-Writer' (32), H. O'NEIL, A., carries us to a portion of one of the quays looking up the Grand Canal at Venice, where a public scribe has established himself, and is in the act of writing from the dictation of a girl who stands by him. But the appearance of the woman contrasts singularly with all around her, as in dress and personal character she differs in nothing from an English maid-servant. This strikes the observer the more forcibly, as the rule is always to force the costume even where there is none.

'Love's Messenger—the Carrier Pigeon' (60), R. HERDMAN, shows a carefully studied effect; but the lady who receives the pigeon and the letter is much over-dressed.

'A Breeze' (62), J. STIRLING, is a slang title, that sorts but ill with the lines from Dryden—

"Alas! I discover too much of my love,
And she too well knows her own power.
She makes me each day a new martyrdom prove,
And makes me grow jealous each hour."

Hence we learn that this "breeze" is a lovers' quarrel. It would have been better had the artist painted up to the sentiment of his quotation, and introduced two persons more interesting.

'Notice to Quit' (79), E. NICOL, is a scene laid in Ireland, and painted in allusion to the evictions which are continually taking place when Irish property changes hands. The circumstances here detailed are undoubtedly based on sad truth. The cabin into which we are introduced is the most wretched shelter that any human being could put his head under; yet we find a family consisting

of a husband, wife, and aged mother, and, standing at the door, there is the bailiff's follower, a person of such points as is nowhere out of Ireland to be met with. The wife clings to her husband in despair, and the latter mingles his ban with the anathema of the old woman who holds up the cross to arrest the step of the process-server. The truth of the scene is unquestionable.

Under the common title 'Mothers,' there are, by C. W. COPE, R.A., two pictures displaying two characters very opposite. It will not be necessary to go at any length into description, after giving the quotations that accompany the title:—"She openeth her mouth with wisdom, and in her tongue is the law of kindness. She looketh well to the ways of her household, and eateth not the bread of idleness. Her children arise up and call her blessed." The above refers to the mother who is ever watchful over the physical and moral welfare of her children. But to the other lady, who is addicted to French novels, and whose household is confusion, is applied the quotation, also from Proverbs,—"Favour is deceitful, and beauty is vain." These compositions are intended to contrast; if, therefore, they are separated, they lose half their value. Both are mirrors of real life.

Mrs. E. M. WARD has painted (583) a 'Scene at the Louvre in 1649—the Despair of Henrietta Maria at the Death of her Husband, Charles I.' according to the letter of Miss Strickland:—"At last, awed by her appalling grief, we ceased talking, and stood around her in perturbed silence; some sighing, some weeping—all with mournful and sympathising looks bent on her immovable countenance." Mrs. Ward has made the most of her text; she has realised from it an important work.

'Checkmate—Next Move' (126) is one of those domestic, yet withal somewhat dramatic, scenes with which Mr. J. C. HORSLEY, A., has identified himself, inasmuch that they at once proclaim their author. The scene here is the spacious dining-room of a worthy old English gentleman of the days of the Stuarts. He is engaged in a game of chess with an elderly lady—both so deeply interested in their game that they do not see the two young people making the most of their opportunity in the farther bay-window. The persons are well set forth—indeed, it is altogether the best of Mr. Horsley's now somewhat lengthy series.

By J. C. HOOK, R.A., there are three sea-side and boating essays, which show that he is, as yet, constant to what may still be called the new direction he has adopted. They are called (81) 'The Acre by the Sea,' (357) 'The Trawlers,' and (378) 'Sea Air,' of which the second is the largest; it places us within a fishing-boat, and shows the result of the haul, or, most probably, of several hauls. Mr. Hook stands alone as a painter of a section of a boat. Were he not so happy in this, he could not set so immediately before us his men and fish. The boat is still, perhaps, drawing the trawl; she heels to the wind, and scatters the heap of fish, which consists of almost every variety that is taken by that mode of fishing. Mr. Hook never sees the ocean otherwise than blue, and never sees a distance with an atmosphere; whence he could express distant objects only as diminutive. In the 'Acre by the Sea,' the coast line and small forms are such as we see in distances of this kind; but the colour is as local as that of the nearer sections. Here we only become aware of the distance from the cliff to high-water mark by the minute human figure on the shore. All the great landscape painters are agreed on the subject of atmosphere—if Mr. Hook be right, they

are wrong. It is now, perhaps, some years since this painter exhibited a figure composition—one of those whereby he made his reputation—a department much more dignified than that he now practises, notwithstanding the virtues of his sea-side exertations.

By the beauty of the head of the single figure, 'Spring' (148), A. JOHNSTON, and the purity of the colour of the skin surfaces, much interest is communicated to the study; and the substance and firmness of this picture are also repeated in (133) 'John Anderson my Jo.'

The 'Quaker and the Tax-Gatherer' (293), G. B. O'NEILL, is one more example among many we have noted of giving undue prominence to an ungrateful subject. The incident is simply the application of the tax-gatherer for church-rate, which the Quaker refuses to pay. He is a mercer. The collector is peremptory, but the Quaker continues measuring his silk, and there ends the story. The composition is complicated, and consequently a large amount of labour is wasted. The entertainment of such bootless circumstance evinces poverty of resource.

There is observable in (348) 'Who shall Decide when Doctors Disagree?' J. PAYTON, a strong tendency to the feeling of the French school. The title is literally borne out by a consultation of three physicians in the case of a patient who lies in the room adjoining.

'An English Artist Collecting Costume in Brittany' (561), E. HUGHES, is a circumstance of as frequent occurrence as the visits of painters to that part of France, for none can quit Brittany without bringing home a store of picturesque rags. But few, however, have the chance of collecting in such state as we see our friend here—in a crowded market place, giving new clothes for old ones.

There are distributed through the rooms, but more particularly near the floor, a number of small pictures, which, by the beauty of their finish, force themselves into notice. Time was when such small deer were nothing but sketches for larger pictures, but the demand that has of late years arisen for such works has made it worth the while of the painter to expend upon them the utmost amount of labour they were capable of receiving. Examples of this kind are not, however, either so numerous or so brilliant as we have seen them in these rooms; and we must observe that they are generally produced by the junior members of our school.

'Autumn' (259), W. GALE, shows an old reaper seated, after his day's work, by a pile of corn sheaves. There is appended to the title a quotation from the Book of Job, but there can be no sacred allusion given to the idea, which is simply as we describe it; but the minute execution of the art never surpassed what has been achieved here. There is also by Gale (274) 'The Sick Wife'—not less careful, but the labour here is not so apparent.

'Retained for the Defence' (51), J. MORGAN; 'A Terrible Secret' (71), J. CATTERMOLE, should not be overlooked; and beyond these is notable 'The Sweep' (108), F. D. HARDY, wherein we see, in the early morning, two children who have risen from their beds, and are surveying with awe and wonder the operations of the sweep, who is in the chimney, just within the cloth that he has spread before the fireplace. A most natural incident, very happily told.

'The Jews' Harp' (127), 'Immortelles' (158), F. WYBURN; 'Juliet' (180), F. SMALLFIELD, have each peculiar merits.

In the piece called 'Peace versus War—a Troublesome Neighbour' (196), W. H. KNIGHT, we read of nothing but a furious scolding woman; a contrast is offered to this

in another work by the same hand—'Rivals to Blondin' (203)—a light and agreeable representation of some country boys trying Blondin's feat on a paling.

'The Forge—Dinner Time' (197), A. PROVIS, is a larger picture than is usually exhibited under this name; and in proportion as his productions are enlarged, they are diminished in that kind of interest which, on a small scale, they derive from concentration. The miniatures, we may call them, of this painter can be imitated by nobody else; but 'The Forge' with all its minute detail, might be the work of any precise painter.

'A Present for Mamma' (238), J. A. HOUSTON; 'The Pet Rabbit' (249), J. HARDY, Jun., are worthy of note. 'The Lady of Shalott' (359), W. CRANE, is among the smallest, though more worthy to have been painted large than many around them. 'The Forbidden Interview,' W. A. ATKINSON (347); 'An Interior,' F. D. HARDY (300); 'Wild Flowers' (463), G. HARDY; 'The Child Jeremiah' (487), S. SOLOMON; 'The Spinning Wheel' (488), J. T. LUCAS; and 'A Winter's Tale' (548), are well painted, but the story in the last is extremely obscure: a child seems to have perished in the snow—even this is not certain, and all else is mystery. 'The Rivals' (600), C. GREEN; 'Vocal and Instrumental' (562), C. HUNT; 'The Cottage Door' (563), C. DUKES; 'A Welsh Interior' (575), H. DARRALL; 'The Departure' (627), J. PATTON; 'Harvest Time' (649), A. PROVIS; 'A Bird of God' (661), the late Mrs. H. T. WELLS, &c., belong to a class that frequently escape observation from being hung necessarily low.

The space to which this notice of the exhibition of the Academy is limited, does not admit of a consideration of other works in their separate classes, therefore the landscape, marine, architectural, and other subjects that follow, are taken up without strict reference to the department to which they belong. The most conspicuous landscape in the selection is (431) 'The Gleaner's Return,' W. LINNELL. The return of the gleaner, or gleaners, for there are many, has little to do with the description to which the painter has addressed himself, only in so far as it is necessary to give life to the scene, which is a passage of rugged mountainous district, presented under an effect of twilight deepening into night. A great point is made of an intensely red sky, which is cut by the bold outline of the high lands. It has been attempted by other artists, even in a light as low as this, to persuade us of a strong reflection on the outlines of the figures; but there is no such fallacy here. We feel that the proposition is successfully carried out, but it would have given additional solemnity to the hour had there been but one figure wending through the gloom. With Mr. Linnell the literal is not the poetic; he escapes here from the alphabet of mere imitation. Mr. LEE, R.A., on the contrary, paints very exactly what he sees, as, for example, 'The Pont du Gard, built by the Romans to supply the town of Nîmes with water' (250), a broad daylight picture, in which the structure is rendered with perfect truth, and apparently each feature of the landscape has received the like attention. In other instances Mr. Lee returns to his home river scenery, as 'A Devonshire Valley' (202), &c.

To 'Midsummer' (542), H. MOORE, would never perhaps be accorded the title which the artist has given to it, as we commonly associate with midsummer a bright sky and landscape; but the tone of the picture is heavy: he relies for the support of his proposition on the luxuriant vegetation

of the site described, which, by the way, would not be chosen by many for its picturesque quality. It is, however, a masterly example of the Young England class.

'Evening' (530), T. DANBY, is a twilight scene, presenting a lake shut in by mountains, both of which derive from the fading light an impressive character which midday would fail to impart.

Mr. CRESWICK, R.A., exhibits several pictures, the most interesting of which are based on such river scenery as he painted in his younger time. As his leading picture he proposes 'The Halfway House' (321), a large composition, jointly worked by himself and J. W. BOTTOMLEY, whose share of the labour has been the magnificent team of horses that draw the brewer's dray whence casks of beer are being delivered at 'The Halfway House.' Mr. Creswick's leading picture is always some scene inferior in interest to his close river-side pieces. It is frequently the case that artists are the worst judges of their own powers. Mr. Creswick's close river views are still unequalled, but his turnpike and wayside compositions have not a like interest. He has an eye for tree and river composition, and he paints it rather with tact than sentiment. The subjects of this class that he contributes are—'The Deserted Ferry' (58), 'The River Tees at Rokeby' (195), and 'A Road by the Brook's Side' (322), in all of which we have, more than in his recent works generally, reminiscences of an earlier and, we may say, of a better time. When this artist began to paint close river views like those of the Greta, his productions seemed to waken many to a new sense of beauty in close and rocky streams, and trout pools and kingfishers' haunts came forth in profusion; even yet, as his present works witness, he is pre-eminent in this kind of subject. It is an incontrovertible fact that there is not in the Royal Academy a professed painter of English landscape. Creswick's speciality is river scenery, so is that of Lee; and others who paint landscape paint with it everything else: this is a matter on which we have much to say, but hasten we onward. Locality painting has grown up to an inconceivable extent—that is, the production of pictures merely local in everything: it is the simplest form of Art, and errors in the colour and resemblance of places are not so readily discernible as in those of persons.

For pictorial quality the best of Mr. ROBERTS' (R.A.) works is (63) 'The South elevation of the New Palace of Westminster, from the Old House Ferry, being No. 7 of a series of Views in London on the River Thames.' This "elevation" has been painted before, but always in the sharp and stiff character of an architectural drawing. In this arrangement, the Houses of Parliament rise over a breadth of houses, barges, &c., but they are not exaggerated, and the whole forms a combination as beautiful as could be obtained in any city of Europe. But Mr. Roberts' leading picture is (489) 'A Relic of the Past—Embarkation of the Lord Mayor of London at Blackfriars (now abolished) on Lord Mayor's Day, November 9, forming No. 1 of a series of Views on the River Thames, from Chelsea to Greenwich.' We are here placed on the river, and St. Paul's, much exaggerated, seems to crush Blackfriars Bridge. It is amusing to see the introduction of Canaletti-like figures on the Thames midstream, "polling" their boats along, as if in the shallows round Venice. No. 6 of this series (370), 'View from Waterloo Bridge, embracing St. Paul's, Somerset House, and the Temple,' is not so large, but more effective. Somerset House is on the left, and we look down the line of buildings to

St. Paul's. Besides these Thames views, Mr. Roberts has painted also 'A Chapel in the Cathedral of Notre Dame, Bruges' (343), and (162) 'The Chancel of the Collegiate Church of St. Paul, at Antwerp.' But these river scenes are beyond anything that this painter has for a long time exhibited.

By STANFIELD there are five marine pieces, of which No. 82 is 'Nieuwe Diep and the Helder light, from Texel Island—Disabled Ships going to Dock at Nieuwe Diep.' This is a reminiscence of old; the disabled men-of-war we may suppose to have escaped from Duncan, in the North Sea; it is a grey picture, broad, and somewhat cold, with a sea painted less in masses than we have been accustomed to observe in Stanfield's. Nos. 5 and 21, respectively 'The Stack Rock, Coast of Antrim,' and 'The Race of Ramsay, near St. David's Head, South Wales,' are two small sketches, probably painted at once. No. 354, 'On the Coast of Normandy,' and (398) 'On the Coast of Brittany, near Dol,' are two coast views, also small, but of a character more cheerful than the others.

'Hoorn on the Zuyder Zee—a Fishing-sneb leaving the Port' (408), E. W. COOKE, A., is intended by the artist as his leading composition, but it is not the kind of material in which he excels. There are too many buildings, and they are made too important in the scene, being painted with sharp cutting lines, and enfeebled by an undue minuteness of pencilling, and clearly, in the chopping surface of a harbour pool, Mr. Cooke is not at home here; his best North Sea pictures are representations of a flat shore, with fishing-boats high and dry, either just come in, or waiting for the tide. In No. 589 we accompany him to Tangier,—'The Bay of Tangier, Morocco, the Mountains of Spain and Gibraltar in the Distance,' where we find a fishing zebec dry on the shingle, and another just come in, whence the fishermen are landing their fish and nets. The town, rising as an amphitheatre from the shore, forms a background. It is very carefully painted, but not so painfully hard as the buildings of the town of Hoorn. We are now transported to Venice, to witness (653) 'The Dogana and Church of the Salute—Sunset,' and a second sunset (659) in the 'Bay of Cartagena, East Coast of Spain, the Island of Escobreda in the distance.' But these sunsets are not among the happiest of Mr. Cooke's efforts; the latter is the least fortunate work to which we have ever seen his name attached.

The Linnells, father and sons—we may call them a school—show here and there some powerful painting, very material, yet rich in higher relations. 'Carrying Wheat' (617), J. LINNELL, Sen., is an ordinary subject, but it is marvellously realised. There are cart-horses and busy figures in a harvest-field, and beyond these we look over a low-lying English landscape. By J. T. LINNELL there is (677) 'Haymakers,' and by W. LINNELL two works, of which one has been noticed. There is a strong family resemblance between these landscapes, but it is not difficult to determine the hands of the master, by the perfection of the work. In realising such themes as these, the near objects are given with a presence all but real by these artists, yet they are not realistic painters; that is, they do not describe localities leaf for leaf, but invest their productions with some intellectual interest.

As a direct contrast to the Art-feeling of the Linnells may be instanced (424) 'A Winter's Evening,' C. E. JOHNSON—an example of the solitude lake and mountain painting. It is rather a large picture, having in the centre an expanse of tranquil water, the opposite shores of which rise by gradations to a lofty mass of snow-covered mountain, which

is illumined by the rays of the setting sun. As is usual with the quietest professors of this kind of landscape, there is no help, by means of atmosphere, to ascertain distances; consequently, we have but a very imperfect expression of space, and see and feel the view as small—as representing a space much less than is intended.

By G. C. STANFIELD there are (61) 'Limburg—Evening,' and 'Runkel on the Lahn' (437); in a style of Art perfectly substantive, yet with a masterly discretion in the disposition of distance and gradation. In the latter view especially, every object is most conscientiously represented, and all jealousy maintain their places.

Another scene, very different in character, but also very precisely followed out, is (642) 'Umbrella-Pines, in the Bay of Cannes, South of France,' J. M. CARRICK. The trees run into the composition from left to right, and looking directly to the distance, the eye is met by a chain of mountains that run along the coast. There is a breadth and simplicity in the way in which the material is dealt with, that gives it a nature beyond everything that has hitherto appeared under this name.

'The Approach to Lyn-Idwal' (143), R. R. DRABBLE, a study of a rough bottom, covered with rocks and boulders.

'The Way through the Woods,' R. REDGRAVE, R.A. (187), is a favourable example of this artist's feeling for tree painting, as representing a dense patch of plantation, worked, doubtless, "on the spot;" but this was not the kind of Art to which Mr. Redgrave first devoted himself; it is, perhaps, already forgotten by many, that he draws and paints figures with almost microscopic finish.

'Up on the Mountains in Cumberland' (211), is a group of sheep, by T. S. COOPER, A., who has also painted (464) 'A Sunny Afternoon in Winter,' a very Dutch-looking composition.

'Excelsior' (136) is the title given by Mr. ANSDALL to a large picture, which literally follows the verses by which it is presumed to have been suggested—

"At break of day, as heavenward
The pious monks of Saint Bernard
Uttered the oft-repeated prayer,
A voice cried through the startled air—"Excelsior!"

This is enough to explain the title, which otherwise, given to a picture of this kind, were not very intelligible. It is the most important of the three contributed by Mr. Ansdall, and contains a party of monks exercising their Samaritan office, accompanied by the noble dogs that attend them on these occasions. The animals are painted with a perfect knowledge of their characteristic points, and the picture is quite good enough to bear a plain name in the place of a mystic title, that is only embarrassing to the observer. From the Alps Mr. Ansdall takes us to the West Highlands: 'Dunstaffnage Castle in the distance,' this reads like the description of a landscape, but the life of the thing is a drove of sheep and horned cattle. The view embraces a breadth of wild scenery, painted, it must be said, somewhat heavily; and, generally, there is less neatness of manner than usual.

'An Autumn Afternoon, Worcestershire' (300), R. W. LEADER, is a landscape of much merit, but by no means so pleasing as (484) 'Summer Time,' by the same painter. The former site may have been chosen as possessing some attraction, but the division of the view into one light and one dark does not yield an agreeable result.

'The King's Mills, Castle Donnington, Leicestershire' (377), H. DAWSON, shows this painter's partiality for a piece of water in the centre of his subject. His selections

are never essentially picturesque, hence the greater difficulty to render them interesting; yet he generally succeeds in doing this, as is here exemplified, and with a sweetness and harmony of colour not often equalled.

Turning to a scene of very different spirit, we have to record that an artist is at length found of sufficient hardihood to paint 'Rotten Row;' the picture is numbered 409, and the name of the artist is G. H. THOMAS. Hundreds of the *habitués* of this world-famous ride have examined this version of it, and wondered why they were not individually prominent in the throng. Mr. Thomas has set himself many difficult tasks, but none more so than this. He has hit the spirit and life of the place, and a century hence, when the dress of the present day shall be considered as telling well in pictures, this record of our time will be consulted as an authority.

Our exhibitions differ materially from those of our neighbours over the water, in one remarkable particular. Year after year, even in peaceable times, their *salons* teem with battle pieces; with us such celebrations are comparatively rare. There is, however, one in the Academy this year—(433) 'The Battle of Inkerman,' L. W. DESANGES, which we believe to have been painted from the best authorities. The time chosen is about eleven o'clock, when the French came up and turned the left flank of the Russians. It cannot be doubted that the dispositions are perfectly accurate; but, after all, the picture affords no adequate idea of the ground on which the battle was fought. We may read various accounts of the conflict, and yet have but a dim and vague idea of the difficulties overcome by the Russians in making the attack, and the noble resistance made by something over eight thousand men against, at the lowest computation, thirty-five thousand, but more probably fifty thousand. Had Mr. Desanges described the whole position, the desperate nature of the attack and the resistance would have been better understood.

To revert to matter more peaceable, we may mention (244) 'A Shady Place—Fin Glen Campsie, Scotland,' E. S. RAWLEY, though the trees are in colour too metallic and inharmonious. 'Night' (248), A. GILBERT; 'Monte Fiascone' (271), W. D. KENNEDY, a bright and sunny effect, agreeable in a small scene like this, but wanting in earnestness for anything larger; 'Barmouth Valley, Noon' (576), A. GILBERT; 'The Fountain and Church of St. Maclou at Rouen,' T. ALLOM, could not in form be mistaken for any other building, but St. Maclou is always in colour, even in sunshine, much less joyous than here.

In (284) 'Evening,' J. W. OAKES, we find a dereliction of that feeling that brought this artist into notice. 'The Common' (677), seen by daylight is more congenial with the real feeling of this painter. It is

"Overgrown with fern and rough
With prickly gorse, that, shapeless and deformed
And dangerous to the touch, has yet its bloom,
And decks itself with ornaments of gold."

This is a study of a wilderness of weeds, but very agreeable in colour, and more generous in the way wherein it is worked out than some preceding moor and heath scenes that have gone before.

'Debatable Ground' (684), A. W. HUNT, is at least a remarkable production. It is an extensive coast view, on which it is presumed that there is shown a contention between the sea and the land for dominion. The colour throughout is too foxy, but all praise is due to the painter for the constancy with which he has followed out his subject; yet notwithstanding, it will never suggest debatable land.

Another very elaborate piece of painting is called 'Fern Gathering,' G. SANT, in which the figures have been painted by J. SANT, A. It describes a section of an ancient forest, like a clump of Burnham Beeches, very late in autumn, when all the sprays are bare. The truth of the representation cannot be questioned, nor can the exemplary patience wherewith the extremities of the branches have been pencilled, be too highly complimented.

In (506) 'The Rainbow,' H. C. WHAITE, is another example of assiduity, but in this case the whole, a large piece of mountainous Cumberland scenery, seems to be made out in stipple—a fearful waste of time and labour, since the same end could have been arrived at by means less tedious. It is profitable to consider the various modes whereby artists seek distinction; this toilsome surface painting is at present much resorted to; secondary to this the work has a distinction, but the mechanism is proposed as the feature of the work.

'The Skirts of a Mountain Farm' (451), J. S. RAVEN, and 'Storm and Sunshine' (452), J. MOGFORD, are noteworthy; and from them we pass to 'A Glean of Sunshine,' G. LANCE (517), not a title suggestive of a heap of ripe fruit, yet nevertheless an aggroupment of white and black grapes, peaches, and other fruits, lying on the ground, in a piece of landscape composition—quite a novel arrangement for a fruit picture, and without any affectation of the cornucopia style that prevails among Dutch and other foreign painters.

'Mussel Gatherers, Coast of Boulogne,' J. HAYLLAR, tells principally of a piece of coast scenery with figures, made out with high colour and a bright daylight effect.

'The Zuela Gate, Cairo,' F. GOODALL, A. (101), is a street scene, thronged with examples of the native population most perfectly characterised.

'Rotterdam' (115) is a small picture by Mr. JONES, R.A., an exception to his general practice, which has lately been limited to battles and mythological and classic drawings. Another veteran member of the Academy, Mr. COOPER, exhibits 'The Battle of Naseby' (86), in which the horses are creditably painted, but the troopers are questionable.

'Smalldale, Yorkshire' (476), J. PEEL, is remarkably sweet in colour; and a 'Mill on the Allyn, Denbighshire' (625), J. E. NEWTON, has a merit of execution that makes it look as if painted from a photograph.

'Portsmouth Harbour' (613), J. DANBY, is an evening view of the place, looking inwards. The objects that meet the eye are of course men-of-war, old and new; but the effect of the evening mist is most successful, hence we see a succession of vessels that, as they are withdrawn from the sight, look like phantom ships.

'Lady Margaret Beaumont and Daughter' (124), G. F. WATTS, is a portrait group treated as a picture. The head of the lady is seen in profile, and the child is partially hidden by her dress. There is more relief in the figure than is generally got into portraits; when this is attempted it is frequently at the expense of likeness. The head of the lady is something in character like some of Reynolds' heads. There is here a much more agreeable feeling than has prevailed in other of Mr. Watts' portraits, wherein is professed a following of ancient pictures.

'Mrs. Murray Stewart' (65), F. GRANT, R.A., is an aspiration of another character; there is not the thought and originality that we find in the preceding work. The leading objects recognisable in the work are to make the figure brilliant, and like a gentlewoman. Mr. Grant succeeds in both. If we turn to

his men's portraits, we find them in nowise comparable with those of the women he has painted. For instance—'The Earl of Eldon and Kincardine,' &c. &c., 'Lieut.-General Sir Hope Grant,' &c. &c. (206), 'William Beckett, Esq.' (353), are in all points inferior to his portraits of ladies.

In Sir WATSON GORDON we come to an artist who is essentially a painter of men, but we do not find in his works this year the marvellous reality which gives to his portraits the qualities of a Dutch picture. 'H.R.H. the Prince of Wales' (100), it would not have been desirable to see thus painted. This portrait, very like the prince, is for the University of Oxford, and he appears, of course, in his gown. Neither 'The Earl of Southesk' (77), nor 'Edmund Aylshford Sanford, Esq.' (302), has any of the quality of some of those elderly gentlemen whom Sir Watson Gordon has transferred so substantially to canvas.

Another painter of men is Mr. KNIGHT, R.A. Nos. 67 and 68 respectively, 'William Collins, Esq.' and 'J. N. Boughton Leigh, Esq.' are instances of painting that could not, with advantage, be exercised in portraits of ladies, as the facile brush-work in which Mr. Knight delights does not help the softness of female features, but gives a speaking presence to his male heads, as in a 'Portrait of a Gentleman' (331). There is much the same quality in a 'Portrait of Alexander Russell, Esq., Editor of the *Scotsman*' (324), N. MACBETH; it is strikingly life-like.

In (342) 'Octavius Wigram, Esq.' G. RICHMOND, A., is an excellent piece of accessory composition: but the painting of the head is weak and thin, which may be accounted for by Mr. Richmond's long practice in water-colours. Other works by him are 'Lord Cranworth' (242) in his robes as chancellor, 'Lord Clinton' (430), &c.

The result of long practice in water-colour is also apparent in Mr. BOXALL'S, A., works. His faces look finished with a hatching, and there is an entire absence of warm transparent colour. 'R. C. Bevan, Esq.' (482), is an example of what we mean. Colour and transparency may be vulgar, but they are preferable to a bad substitute.

'A Fancy Portrait,' W. C. T. DONSON, A., is a study of a head, with an arrangement of drapery painted in the brightest and firmest manner of the artist.

'His Grace the Duke of Atholl, K.T., J.M. BARCLAY, is a portrait in the Highland dress; every care has been taken to secure the roundness and relief of the figure.

'The late Lady Matilda Butler' (029), J. R. SWINTON, is much too tall; this disproportion is supposed by some artists to give personal grace, but it has in reality the effect of depriving the person of substance and vitality. Another portrait by Mr. Swinton is 'The Duchess of Hamilton' (068), a state portrait of which the artist might have given a better version.

Mr. SANDY'S portrait of 'Mrs. Claburn' (350) is a vigorous example of pencilling—firm, with much life-like expression. The arrangement of the drapery is peculiar, but effective.

The miniatures now occupy but a small portion of the wall of what used to be called the "miniature room." They are not placed in the most advantageous light, of which the architectural drawings have the benefit; that is, the south side, which, ten years ago, and even less, used to be hung with the most valuable works of Sir William Ross, Thorburn, and others, before the art was all but superseded by photography. There are yet some miniatures to show that it still survives, as 'Portrait of a Lady' (707), Sir W. J. NEWTON; 'Miniature Portrait' (711), Miss A. H. LAIRD; 'Portrait of a Lady,' W. EGLEBY;

'Mrs. Leigh, of Lyne' (714), Miss A. DIXON; 'Viscount Lumsley,' E. TAYLER; 'Marquis of Douglas and Clydesdale' (730), A. HAHNISCH; 'Lewis Vivian, son of W. Jones Lloyd, Esq.' (731), Miss A. DIXON; 'Major-General W. Wyld' (734), T. CARRICK; 'Assistant-Judge Bodkin' (733), T. CARRICK; 'Lena' (743), Miss C. FARRIER; 'Eva, daughter of the Hon. Mrs. Frederick Byron' (761), E. TAYLER; 'The Right Hon. Lady Lisburne' (764), E. MOIRA; 'The Hon. Mrs. Hanbury Lennox' (768), Mrs. H. MOSELEY; 'Madame de Casal Ribeiro' (700), E. MOIRA; 'Her Grace the Duchess of Manchester' (770), Miss A. DIXON; 'The Marchioness of Faval' (771), E. MOIRA; 'Lady Florence Leveson Gower' (773), Miss A. DIXON, &c. There are also well-drawn portraits in chalk and crayon, as 'Daughter of Mrs. Humphrey St. John Mildmay' (721), E. M. EDDIS; 'Jaques Blumenthal' (722), F. TALFOURD; 'Felice Orsini' (725), by the same; 'Lady Crewe' (782), R. THORBURN, A.; 'Frederick Armstrong, Esq., Bengal Army' (791), H. T. WELLS—a drawing of much excellence; 'The Marchioness of Bath' (793), R. THORBURN, A.; 'The Children of Sir John Crewe, Bart.' (810), by the same; 'Mrs. Doulton' (789), F. SANDYS; and there is, by the same artist, a very remarkable pen-and-ink drawing, 'Autumn' (805), containing three figures—a soldier resting on a grassy bank with his wife and child, in a scene composed of water, trees, a bridge, houses, and distance, worked out with a surprising constancy and oneness of purpose, through months of labour.

Many excellent drawings have their places in this room, and they are undoubtedly discovered in their respective niches by lovers of water-colour Art, as 'The Village Green' (796), H. JUTSUM—a piece of fresh summer verdure of a character that we see nowhere but in England; but wherefore does this artist send water-colour to the Royal Academy? 'Marie Antoinette's Final Adieu to the Dauphin in the Prison of the Temple' (798), E. M. WARD, R.A., is the only contribution to this artist; it is a richly coloured drawing. Mr. Ward has, we think, painted the subject in oil.

J. F. LEWIS, A., finds a refuge in this room, having sent no oil picture. 'A Roman Girl' (790) is a study of long ago. 'A Street in Cairo' (797) is a comparatively recent drawing, of singularly minute execution. 'Chiboukjee' (804); 'Egyptian Servant' (812), and 'Bazaar, Cairo' (815), have all a peculiarity which it is probable they would not acquire under the hand of another artist.

Mr. JONES, R.A., adheres bravely to his sepia and indian-ink sketches, but, curiously enough, although he is a painter, most of these sketches would tell better in bas-relief than in painting. 'Night and Dreams' (795), from *Tibullus*, has something in it, as here presented to us, but it is impossible to say how it would come out in execution. He exhibits also a subject from Lycidas (803), and another far off in Pausanias, 'The Phocians Defeating the Thessalians by a Stratagem' (811). The Young England school contemplates these drawings with wonder.

Instances of laborious minuteness are found in 'Study of Boats at Luccombe Chine, Isle of Wight,' A. G. ADAMS (755); 'Lost' (735), A. J. FLOOD; 'The Road through the Wood' (766), R. TUCKER; and 'Autumn Evening' (767), W. P. BURTON.

It certainly seems, this year, that there has been some difficulty in filling creditably the increased space now given to the sculpture. The observations which have been made in reference to the pictures—namely, that all the painters appear, by one tacit agreement, to have worked down to their second or third de-

gree below their best—extend to the sculptors. There are some fine busts, but very few marble or even plaster compositions of striking merit. Years ago, cabinet sculpture was a thing almost unknown in our exhibition, but now there are a few examples of some taste, attention having been directed to small figures by the offer of premiums for porcelain ornaments, prize cups, and similar works. Ornamentation long ago gave an impulse in France to cabinet sculpture, but it has not taken the same direction as with us; where it is mythological and poetic it is always expressive of human passion, whereas with ourselves our best statuettes have a purity, both without and within, that bespeaks tranquillity of heart and hope beyond the material.

'His late Royal Highness the Prince Consort' (902), *by command*, W. THEED, is a plain marble bust, unmistakable in its representation of the lineaments of the late prince. We observe here one remarkable example of foreign Art; it is (1077) 'Dante and Virgil,' by the Baron H. DE TRIQUETTI, a French sculptor of great eminence. It is a bronze group, both figures being life-size, but taken only a little lower than the bust. The head of Dante is the same that we always see, but he is older than the time of life he mentions as that at which he visited the Inferno. On the other hand, Virgil is younger than Dante, and a comparison of the heads would indicate Dante as the *maestro*, and Virgil as the pupil. The face of the latter is very handsome; he wears a crown of laurel, and a drapery falls from the head, assimilating the composition somewhat with that of Dante. But it is the intense expression of the faces that rivets the attention of the beholder: they see with anguish the tormented souls floating past them, or they may be contemplating the burning tombs. It is a work of the highest order.

In 'The Young Briton' (906), W. C. MARSHALL, R.A., it is proposed to show a British mother investing her son with his father's torque, and relating to him his valiant deeds. The mother seems to hold the boy at arm's length, and he, frowning and excited, suggests the idea of being under reproof, rather than fired by the relation of his father's deeds. This distance between the figures destroys the unity that should subsist in such a group. There is much beauty in the head, and also in the person, of the mother.

By J. S. WESTMACOTT there are two statuettes in marble, 'Il Penseroso' and 'L'Allegro.' The former is translated very closely from the lines—

"Come pensive nun, devout and pure,
Sober, steadfast, and demure," &c.

She is seated in deep thought. The figure embodying L'Allegro is also seated, with her right arm resting on a staff, festooned with flowers. The face is older than it should be, but perhaps this is intended to represent the course of dissipation in which the lady indulges. Both figures are, as we have said, seated, but in the quotations that accompany the titles, one is invited to come and the other to haste. Mr. Westmacott's versions are therefore original.

A marble statuette (1002), W. J. O'DONERTY, called 'Alethe,' strikes the beholder at once as too long, being certainly ten heads high. It is graceful, but the personal length is most objectionable.

'The Infant Christ' (904), P. VANLINDEN, a small statue in marble, is accompanied by attributes of the crucifixion—the cross, and the crown of thorns: the head has not been worked out from a good model, the forehead being unduly protuberant.

In (1014) 'Sabrina Fair,' P. HOLLINS, there is realised, as nearly as can be effected

in sculpture, the letter and the spirit of the lines:— "Listen where thou art sitting." And

Sabrina is of the size of life, and is part of a public fountain intended to be presented to the town of Shrewsbury by Lord Newport.

The model of a statue representing Europe (1893), J. DURHAM, is one of a series of four typifying the quarters of the world, which are to be seated at the angles of the memorial intended to commemorate the Great Exhibition of 1851. This statue is of course colossal; in her right hand she holds a sword; entwined with laurel, her left rests upon a rudder, and on her head is placed a mural crown; beyond this other attributes are wisely withheld, and when it is seen how the other three are treated, the argument of this statue will be more felt.

'Ariel' (1833), J. G. LOUGH, "On the bat's back I do fly," is a plaster model, wherein it has been attempted to realise the action of the line quoted. There is, accordingly, a figure of a youth standing upright on the back of a bat. The subject is one of such difficulty in sculpture, that, between the sublime and the absurd, there is scarcely even the proverbial step. In his hand Ariel bears a small sheaf of thunderbolts, from which he is in the act of drawing one out. The expression of movement is preternaturally rapid in the figure; but the features are wanting in appropriate expression.

'The late Josiah Wedgwood' (1845), G. FOSTANA, a statuette coloured to resemble bronze, has some good points, but the face wants relief. By his side is a vase, between which and a man in the angular dress of the last century there is very little relation. The head is from Reynolds's portrait.

'St. John and the Virgin at the Crucifixion' (1882), J. R. KIRK, is a small marble group, in which the beloved disciple is supporting Mary, who is stricken down by affliction; the style of the figures is of the kind peculiar to our religious art. St. John is too tall, and his personal dispositions are too neat for the person and the subject. With respect to excess of stature, that is not a quality whence could be construed any attribute consonant with the character of St. John.

Among the busts we recognise the heads of two eminent artists, (1807) 'John Gibson, Esq., R.A., G. E. Ewike, and (1811) 'P. Macdowell, Esq., R.A., W. F. WOODINGTON. Both are identities; that of Mr. Gibson is rather what he was a few years ago than what he is now, but the likeness is so striking as to point at once to the man. That of Macdowell is not less so; and with respect to other qualities, it could not be otherwise than excellent from the hand of Woodington. A man of another stamp is (1815) 'Marshal Pelissier, Duke of Malakoff, Baron MAROCHETTI, A.; a marble bust, in which the sculptor has evidently meant to signify qualities rather *soldatesque* than courtly, and has fully succeeded. There is also by the Baron Marochetti (1822) 'The Earl of Cardigan, K.C.B., &c., a very characteristic likeness, in human uniform. 'Lord Clyde, K.C.B., by G. E. Ewike, differs in every point from all those already mentioned. The artist has done what he could for the rugged old soldier in the way of obliterating the mapping of his face. If the hair were only a little more quiet, the head altogether would have more the character of a Roman bust than any modern work we have ever seen. 'Hamlet' (1825), J. HERRISON, is full of character, but the hair is much too formally straight to consist with the deep expression of the face. The eyes are set too near each other—an error fatal to the intensity which might otherwise have qualified the face. 'Henry White, Esq., F.S.A., J. DURHAM, is a bust

distinguished among those around it, as is also 'Sir Richard C. Kirby, G.B., late Accountant-General of the Army, T. BUTLER. We noted also 'The late Lord James Stuart, M.P., J. E. THOMAS; (1809). 'Sir George Grey, K.C.B., statue to be erected in marble at Cape Town; (1810) 'The late Captain Robb, R.N., posthumous; marble bust, H. WEEKES, A.; 'William Spence, Esq., marble, Baron MAROCHETTI, A.; 'Mrs. Thornycroft, of Tittenhall Wood, Wolverhampton, Mrs. THORNYCROFT; (1820) 'The late W. Butterworth Bailey, Esq., G. HULSE; 'Emma Burrows, marble, J. DURHAM; 'The late Archdeacon of Liverpool, statuette, E. H. BAILY, R.A.; (1852) 'Excelsior, study of a head for a statue, P. M. MILLER; 'Penseroso' (1853), and 'Beatrice' (1854) busts in marble, both by J. HANCOCK, the latter entirely without character; 'Miss Lingen, posthumous, daughter of Charles Lingen, Esq., M.D., Hereford' (1858), T. BUTLER.

By H. H. ARMSTEAD has been undertaken an enterprise of no small difficulty—nothing less than an Indian shield—that is, a shield on which are represented certain remarkable events in the late Indian war. It has been designed for execution in silver by Messrs. Hunt and Roskell for Sir James Outram. There are six compartments, containing subjects in which Sir James Outram has been a principal actor, as—'Sir Henry Havelock Resigning the Command of the British Forces to Sir James Outram upon the Relief of Lucknow,' 'The Charge of the Volunteer Cavalry before Lucknow.'

The case of the sculptors is much the same as that of the painters. There has been an extensive conspiracy to see, for once, how far the Exhibition of the Academy could be impoverished. Of the six Academician sculptors, Foley, Gibson, and Macdowell contribute nothing, and the works of the other Academicians are below their usual standard. We look also in vain for the accustomed point in the labours of non-Academical artists. The space now provided for the show of sculpture is ample; indeed, it is too large, if it is to be occupied in future by such productions as constitute the majority of those that now fill the three rooms; it were more creditable to open only two for the reception of sculpture.

There are certain circumstances that forbid this to be considered even an average exhibition of the quality of the English school; but of these strangers cannot be cognisant, and will therefore form their estimate from what they see. The first cause of weakness is the default of so many artists whose former efforts are equal to the best essays of any painters of their respective classes. The second defect is that many who do exhibit have not worked up to the average they have taught us to expect from them. During the experience of many years, we do not remember anything so anomalous as the present exhibition. It is unfortunate that coincidences so adverse should have fallen out in the year 1862.

Unquestionably we see in the present exhibition ample evidence to warrant the conclusion that British artists are working rather to content their patrons than to achieve fame. All painters of note sell their pictures either before they are finished, or when they are but sketches; it is not in human nature to toil much for that which is to be had with little labour. The ambition that strives for the attainment of excellence by large sacrifice of self is not common. There is a "fatal facility" in painting as well as in verse; and there is a proneness in all minds, except master-minds, to reason that what will do, may do. We can point to many works in the rooms that would have been great if they had not been sold before completion.

SELECTED PICTURES.

FROM THE COLLECTION OF JAMES M'GILL, ESQ.
WROXALL, ARUN, WARWICKSHIRE.

GOING TO SCHOOL.

T. Webster, R.A., Painter. W. Ridgway, Engraver.

SCHOOLBOYS of the rustic order have a special charm for Mr. Webster—a group of them is to him a mine of wealth, and to those who look at his pictures a fund of mirth. One can readily imagine with what interest he has watched them in school and out of school, and how closely he has studied them in all their various phases and character—the idle boy and the industrious boy, the dull and the intelligent, the mischievous and the careful, the timid and the bold. "The child is father of the man," and a village school is, after all, only a type of what every large community is—an aggregate collection of good and bad, a mixed assembly of the wise and foolish, to whom the prizes or the blanks of life fall, not always according to the measure of each man's worth and attainments, but generally according to the use he makes of the talent entrusted to him, and the opportunity he has of employing it. To some, such opportunities never come, or if they do, circumstances arise to render them unavailing.

And there is a diversity of character in the group slowly mustering here about the door of the house where the village Domestic daily sits to mete out his modicum of learning. Inside the room is an industrious boy; he is early at school, but is not yet quite "up" in his task; and so, with elbows on the desk, and closing his ears against all intrusive and distracting noises, he is hard at work; sitting by the door-post is another intelligent-looking youngster, who we may presume is quite ready for examination, and who watches the group approaching with an eye of commiseration; he knows what their fate will be, if unprepared with their lessons, at the hands of the austere master. Foremost among this group is one whose half-idiotic countenance testifies to his mental calibre; he is poring over his allotted task, but it is evidently beyond his grasp; equally evident, too, is it that there is at home neither example nor precept of thrift and industry; his father, if he has one, is a frequenter of the "Blue Lion," or the "Squire's Arms"; he is almost shoeless, and his trousers hang in tatters about his legs. Behind him is another, who appears to be repeating his lesson in a sort of undertone, as boys sometimes are accustomed to do, with the book before his mouth. The young clodpole in a round frock is trying to bring back some half-forgotten word or sentence; he will never repeat his lesson "trippingly on the tongue." The little fellow in front is finishing off his breakfast, which the small spaniel would gladly share with him—a heedless child is that, or he would never drag his book-bag on the ground.

Behind these is a group more intent on play than work; they are having a game of "odd or even," with marbles or buttons, or perhaps bits of pencil. How eagerly the boy with clenched hand puts the question to his companion in front! The others are speculating on the issue.

Coming up in the rising ground is a sedate-looking youngster, thinking over his task; further off are two in earnest conversation on some knotty subject, and in the distance other two, one of whom has stopped to fasten his shoe-tie. The tower of the venerable village church, embosomed in a mass of trees almost as venerable, appears behind them.

The picture is another version of the numerous incidents of rustic juvenile life, which the pencil of this artist has given to the world, and in which he stands unrivalled for variety and truth of character. It is, we believe, a comparatively early work, but is painted with the utmost care and finish, even to the grain of the massive oaken door. The light is most skilfully thrown on the principal group, but to make it more brilliant by contrast, the background, or, at least, the mass of foliage behind the cottage, is dense and heavy; or if not painted so originally, it has become opaque by time. The landscape has every appearance of being sketched from a veritable scene.



W. RIDGWAY, SCULPT.

GOING TO SCHOOL.

FROM THE COLLECTION OF JAMES DUGDALE, ESQ.

T. WEBSTER, R.A. ENGR.



THE SOCIETY OF PAINTERS IN WATER-COLOURS.

It was understood that the exhibition of this society would be opened a month earlier than usual; but in consequence, it may be supposed, of the delay in finishing the exhibition room, the doors were not opened until the usual time. The gallery of this society was smaller and less convenient than those of the other Art societies. There are still screens in the room, four as heretofore, but they do not stand now as obstacles to the circulation of visitors. The light is admitted by an aperture that extends the length of the plane roof, that is, terminates at each end, where it is met by the vaulting that springs from the wall. Above the upper line of drawings, none of which are too high to be seen, there rises a festooned maroon drapery, above which appears the wall painted a kind of pea, or it may be a sea green; a reddish warm grey, we submit, had been much better, as it would have helped the upper space. The room is no wider than it was before, and is only sixteen feet longer; but this small elongation makes a great show of addition in a room wherein the works exhibited are nearly all small. In that which has always constituted the strength of this society, that is, landscape, the exhibition is strong; but we have of late years been taught to look for a certain proportion of figure pictures; it would, however, appear that, with one consent, all the figure painters have this year fallen short of their average quota.

The most conspicuous figure subjects are those by Mr. GILBERT. Of these there are four, the most striking of which is (19) 'The Rhine Wine,' a company of persons whom we may consider as of the Burschenschaft of the sixteenth century, singing the student songs of the time. So happy is the local indefiniteness, that the group may be anywhere or nowhere. We are asked only to look at the heads, but we cannot help looking at the indicated proportions of the persons, and find therein a dignified disregard of all ordinary personal dimensions. In (37) 'Don Quixote at Home' there is a more commendable care for personal quantities; but Master Nicholas, the barber-surgeon, and the curate, are both more important in the picture than Don Quixote, which should not be. There is, however, on the side of the last an attribute on which Mr. Gilbert worthily insists—his surroundings are those of a gentleman. In another drawing, 'Rubens,' the figure is not so like the great painter as it ought to be. The person of Rubens is so well known that nothing short of the absolute truth is satisfactory. He is represented as before his easel, but neither Peter Paul Rubens nor John Gilbert could paint in a space so small as is here allowed.

TOPHAM (133) returns to Tipperary in 'A Passing Train,' having *pro hac vice* quitted the fountains of the Spanish cities. There is more care bestowed on this than on his former Irish subjects, and the drawing is all the better for it: he has another drawing called (155) 'Peat Gatherers, North Wales.' 'A Harvest Home' (148), WALTER GOODALL, full of purely English rustic figures, is worked throughout with an anxious regard to transparency; the treatment may be said to be almost too delicate for the subject, yet it is correct throughout—everything proposed is fully sustained. Mr. JENKINS, in his drawing (64) called 'In Harmony,' exhibits a kind of Watteau subject, as last season, a sign of his gradual abandonment of the French coast beauties to whom he has been so long wedded. DUNCAN'S (72) 'Sea Weed Gathering, Guernsey,' is a repetition of a subject which the artist has treated in different ways for two or three years past, though this is a much more complete version of the subject, and singularly beautiful in its expression of air and distance. 'Venice' (67), by E. A. GOODALL, is the view so often painted, as showing the line of the Riva looking towards the entrance of the Grand Canal. It is a large drawing, extremely accurate in its minor as in its major features; and another drawing which appears at the end of the room as a pendant to it, though very different in character, is (76) 'The Old Port, Honfleur,' by GEORGE

ANDREWS, where we look out over the little basin out to the Seine, having on our right the ancient baraban "built by the English."

A large drawing, by ALFRED P. NEWTON, called 'Mountain Glory, scene Ardgour, Argyllshire,' is a very extraordinary production of the intense Young England school. The glory is held to be the pink light of the setting sun on the side of a lofty mountain, with the lower part of the picture in strong opposing shade. The thing has been done a hundred times before, but neither in the same manner nor under the same conditions. It is not every evening that the flickle sun of Argyllshire would thus light up the subject, but whether he did or not, there are months of labour in the picture, much of which must have been worked on the very face of the scene. There is nothing but snow that yields this luminous, rosy hue, but those who have never seen mountain snows under sunset will not understand this, because there is no indication to help them to the fact.

'Rotterdam—an October Morning' (33), JAMES HOLLAND, is the well-known view up the basin, terminating with the Church of St. Gudule: it is a broad, honest, daylight drawing.

The drawings of the president, Mr. FREDERICK TAYLER, are this year by no means equal; and in those which contain canine and bovine, as well as human kind, the preference is frequently given to the two former, as, for instance, in (7) 'Repose,' a Highland lad in charge of game and a leash of setters: the dogs are spirited and faithful, but the boy is slighted, and he looks as if he felt it. In (117) 'The Vale of Gwynant, North Wales—Milking Time,' we find a kind of subject of which Mr. Tayler has a perfect command, that is, a procession of cattle coming home from their mountain pasture; and in No. 125 he presents a pair of keeper's ponies. These are all subjects which Mr. Tayler has made his own, but he is less like himself than usual.

Mr. HARDING intends his *cheval* to be (188) 'The Queen's View, Loch Tummel and Schiaghallion in the distance'; but there is less of this artist's manner of quartering his subjects than we find in scenes more congenial to his feeling. Mr. Harding is potent in foregrounds; we do not say that he is weak in distances, but there is not a well-felt relation between the ground we stand on and the remoter landscape. The busy churim, for instance, of (144) 'Montreux, Lake of Geneva, looking towards Villeneuve,' is a theme altogether after Mr. Harding's own heart; its heaving quantities and dashing liberalism of manner are, on one side, the kind of material that this artist always perfects, and, on the other, the manner in which he deals with his favourite passages.

'A Loch' (91), BIRKET FOSTER, is an effect of sunset with a watery-looking sky, by no means so weedy as his works of last year, that is, not so virtuously conscientious in touch. 'A Bedawee of the Hawarah Tribe' (193), CARL HAAG, is a life-sized head of an Arab of condition. Mr. Haag is nothing if not grammatical, hence we learn that Bedawee is the singular of Bedaween; but we cannot believe in the Arab gentleman's eyes, which seem to outrage the most honourable principles of Art: but to pass to (300) 'A Departure from Palmyra,' we find a caravan having quitted its halting-place at sunrise, spreading itself over the sandy waste. This is an interesting drawing, very characteristic, and altogether more instructive than a much larger picture by the same artist, called 'Baalbec.' 'A Contadina' (295) is a small study by MISS GILLIES, very true as a picture of an Italian woman of the rustic class, and the only work contributed by this lady. W. HUNT'S contributions are more wholly fruit and still life than they were formerly; he has (297) 'Grapes and a Peach,' (306) 'Grapes and Plums,' and other like drawings, fully equal in colour and finish to the best of his works. 'Waiting for the Ferry-Boat' (298), and 'The Thames at Mill End' (306), are drawings made in deference to public taste; they are light and firmly wrought pieces, but we are compelled to call them commonplace in comparison with the works Mr. DODGSON has been accustomed to exhibit, which were elegant and graceful compositions, with more soul and poetry in any one theme than Watteau ever felt during his

lifetime. They were not appreciated, but they will be sought hereafter, when Dodgson and the present generation have become dust. Mr. READ'S (210) 'Interior of the Marienkirche, Lubeck,' is a full and florid subject, which we do not remember to have seen before painted. Although there are many figures that combine in a common point, the screen is the picture, for it arrests the eye in preference to every other object. The screen contains in the centre an impersonation of the Virgin Mary, with a row of female saints on each side.

A subject by F. SMALLFIELD (302), 'St. Francis Preaching among the Birds,' from 'The Golden Legend,' is a drawing remarkable for many reasons, but especially for the hardihood that would venture on a subject, to say the least, eccentric and remote from the trodden paths of popular literature. It is, however, the result of a healthy impulse, and the only one of its particular class in the room. The resolute formality of the composition, and the sharpness of manner, pronounce its author one of the Young England school; he is a recent acquisition of the society, and excels in painting heads in water-colours. He has painted also (43) 'Pieruccio, the Florentine Prophet,' from Varchi's 'Storia Fiorentina.'

We cannot pass without notice DUNCAN'S 'Gale—the Longship's Lighthouse,' a passage of sea painting so tremendous as to make us shudder while contemplating the course of a helpless ship that flies before the wind, lifted high on a mass of heaving water. It is a small picture, but it is no small praise to say of it that it makes us feel as would a large one.

On turning to the screens in this room we are always certain of finding a number of small drawings, the *divertimenti* of some of the most notable of the members. We find accordingly (245), 'Sunset,' H. BRITTAN WILLIS; (246) 'The Bird's Nest,' BIRKET FOSTER; (252) 'The Gleaner,' WALTER GOODALL; (248) 'On the River Locky, Argyllshire,' T. M. RICHARDSON; (260) 'A Little Welsh Shepherdess,' F. TAYLER; (276) 'A Mother's Hope,' W. COLLINGWOOD; (280) 'The Wife of Hassan Aga,' FREDERICK W. BURTON, a study of a Turkish woman, head and bust, at a easement, palpably round, warm, and life-like. By H. B. WILLIS there is also (311) 'Evening,' (315) 'The Island of Murano, Venice,' EDWARD GOODALL; (326) 'Scarborough Pier,' W. C. SMITH; and by C. BRANWHITE (2) 'The River Dee, North Wales,' a drawing remarkable for its breadth and tranquillity; but, after all, these qualities are attained rather by a common rule of art than observation of nature. This artist made his reputation by his versions of winter scenery, and there are very few who can approach him in the shivering realities of a winter sunset; his predilection—we had almost said his limit—in summertime is dark river pools, bordered with trees. 'Part of the Amphitheatre of Arles, South of France' (80), J. BURGESS, JUN., is a very faithful reminiscence of a site always interesting to the classical antiquary. Mr. Burgess exhibits also (135) 'Port Guillaume and the Cathedral of Chartres,' and (152) 'A Tower and Gateway on the Walls at Nuremberg,' part of the ancient Schloss in the upper part of the town. The wooded landscapes by C. DAVIDSON are more harmonious than heretofore, as being less metallic in their greens; by him there are (122) 'At Pandy Mill, North Wales,' (49) 'At Reigate—Early Spring,' and (143) 'Late in the Autumn, Windsor Park,' &c. 'Moonlight in the Ruined Chapel of Netley Abbey' (26) is an effect by H. GASTINEAU, whose profession is properly sunshine, which he paints with much reality of luminous atmosphere. The 'Flowers' (35), 'Roses,' &c. (256), by V. BARTHOLOMEW, though works of no pretension, show those beauties of feeling which may be said to have given that impulse to flower painting in England that has carried it to its present rare excellence. It must not be forgotten that there is in the room an excellent bust of the late David Cox, by PETER HOLLINS, a sculptor of Birmingham. It is "intended to be placed in some public building, in testimony of the love and admiration of many friends." To conclude, the exhibition is wanting in figure-pictures, but in all else it is admirable.

EXHIBITION
OF THE
NEW SOCIETY OF PAINTERS
IN WATER-COLOURS.

We have already, in the pages of the *Art-Journal*, adverted to the retention, for better for worse, by this society, of the name by which they elected, now long ago, to be designated—or rather to the distinctive adjective that their fathers and seniors adopted in their style now twenty-eight years ago. The society is now neither new nor young; it has survived all the maladies and casualties to which all young things are liable, having passed its minority, not without trial, and arrived at a discreet maturity, which might have suggested that this year would have been a fitting time for a change of style, if the society intends ever to be anything else than new.

The renewal of their lease has induced the members to partially refit their room—much to the advantage of their exhibition. The walls have been refreshed, and the hanging space is draped with maroon cloth, festooned just above the pictures in a manner similar to the arrangement in the Old Water-Colour Room—the most graceful background that has yet been adopted for drawings. The number of works exhibited is three hundred and thirty-three—the contributions of fifty-six artists. Mr. Corbould, it may not be publicly known, has retired from this society. His works on these walls were at all times remarkable; there was thought in them, and they were profitable subjects of contemplation to the intelligent observer, showing as much what was to be avoided as what was to be followed. Inasmuch, therefore, as Mr. Corbould's drawings were conspicuous in this collection, it were more than affectation to say that they are otherwise than "conspicuous by their absence." We presume to know nothing of the history of Mr. Corbould's disaffection, as a member, from a body through which his reputation has been made, and by which he seemed to be always well considered; but the fact of his offering himself for election as a member of the Old Water-Colour Society is well known, and canvassed as a step as ungracious to his old friends as damaging to himself, for the people in Pall Mall East did not recognise his pretensions. In this they were quite right, but miserably wanting to themselves in rejecting Leitch, an artist of great power and ability, who presented himself for election to the New Water-Colour Society, and was at once received, and will be a valuable reinforcement to the body.

In the exhibitions of this society the drawings of the Vice-President, Mr. HAGHE, are always among the most attractive. This year he has sent seven, of which the most important is (65) 'The Card Trick.' The scenes of the incidents painted by this artist are always veritable interiors of the quaint and picturesque architecture of the Low Countries. Thus we have here a guard-room, with a party of soldiers in the costume of the seventeenth century, one of whom is showing, for the amusement of his comrades, a trick with cards. The general effect and arrangement of the picture are points in which Mr. Haghe cannot fail, but, in comparison with former works, it must be felt that the drawing is wanting in that brilliant and luminous finish which gives so much value to fifty antecedent pictures we could name. By Haghe are also (90) 'Arnold of Brescia Defending his Opinions in a Consistory at Rome,' an extremely vigorous drawing, more serious and emphatic than the other; (193) 'The Salle d'Armes at Bruges,' very masterly in spirit and arrangement; (207) 'Porch of the Church of St. Paul, Antwerp;' (212) 'The Toilet;' &c.

Mr. WARREN, the President of the society, exhibits two drawings—(48) 'The Parting Gift on a First Desert Journey,' and (249) 'Old Cottages at Berry Pomeroy.' The desert incident is brought forward in the morning twilight, and the principal figures are a mother and son, the former fastening on the arm of the latter a precious amulet, as he is about to depart far over the waste. Mr. Warren's twilight subjects are among his best works.

Mr. WERNER's drawing, (113) 'The Heir to the Title, in Meditation over the Chronicles of his House; interior of the Library of an old Castle in Germany,' has two parts, the personal and the architectural, and the latter is infinitely the better of the two. This artist paints architecture incomparably better than figures: he delights in inordinately lengthy titles, and leaves his pictures nothing to say for themselves. One more of these only can we give—(82) 'Garibaldi in Sicily: the first Bivouac of the great Italian and his followers amidst the ruins of a Norman church, on the shore of Sicily, near Marsala; Sicilian peasants offering their horses and supplies.' There are present Garibaldi, Bixio, Turr, Cosens, and Colonel Peard, but here also the remnant of architecture plays the leading part. Mr. Werner is a large contributor; his drawings are fifteen in number, of which many are powerful, with much originality.

In (814) 'The Match—Lago Maggiore,' Mr. Anstons proposes a quip, one point of which being a youth and maiden, peasants in a boat, the other points being the match that the former has struck to light his pipe, whereby is occasioned an illumination, that brings out both figures. 'The Courtship of Gainsborough' (39) is also by Absolon, an excellent subject, derived from Allan Cunningham's "Life of Gainsborough," wherein it is related how the painter met and won his future wife in the woods at Sudbury; but it is otherwise stated that it was in his studio, and while painting her portrait, that the proposal was made. By the same hand is (110) 'Toute Seule,' 'Olivia' (220), &c.

By AUGUSTUS BOUVIER, 'The Happy Days of Mary Queen of Scots,' is a drawing of considerable pretension. The subject is from the writings of Miss Strickland, who names the four Scottish Marys who were in attendance on Mary Stuart, when the wife of Francis II.

'The Last of the Abencerrages' (231), HENRY TIDEY, is embodied from a passage of Chateaubriand describing the meeting between Abou-Hamet and Dona Bianca in the gardens of the Alhambra. The proposed point is sufficiently well made out, but the source of the material seems to be more than needfully remote.

'The Path through the Wood' (264), CHARLES H. WEIGALL, shows two figures passing along a sylvan path, beyond which there is nothing. The group, however, an elder and a younger sister, is carefully drawn.

'Asking a Blessing' (23), W. LEE, is a scene in the cottage of a French fisherman, whose family is assembled round the humble board. It is a larger and more complete composition than has yet appeared under this name: the figures are characteristic, and highly wrought.

In 'Falstaff's first visit at Ford's House,' E. H. WERNER essays one of the most difficult scenes in the circle of Shakspearian characters.

There are by Mrs. E. MURRAY (of Teneriffe), three compositions, of which (250) 'The Belle of the Market, Seville,' is the most important: they are well intended, but their infirmity of drawing is against them.

The principal contribution of Mr. LEITCH, the new associate, is (72) 'View of Tower near Capo de Sant Alexio, in Sicily,' a drawing in which every disposition declares the master. It is a large and full composition, beautiful in its arrangement of quantity and line. Every object is clearly and definitely made out, and on what passage soever the eye rests, it is gratified by a perfect propriety. The two other drawings by this artist are (227) 'Ben Cruachan, Argyleshire; Gloomy Weather,' and (317) 'The Mill in our Village.' The title of the former of these is extremely modest, but there is a surpassing grandeur in the version of the gloomy weather.

'The Coast near Hastings' (27) is not a subject in which W. BERNERS is unique; but we find him more at home in (60) 'Glen Tilt, Perthshire,' where the brawling Tilt is heard as usual, hoarsely complaining of its rough bed of rocks and boulders. In (156) 'Rivaux Abbey, Yorkshire,' appear the qualities which are peculiarly those of this artist; these are, his feeling and execution in dealing with foliage. A similar subject is (180) 'Windsor Castle, from near the end of the Long Walk,' JAMES FAHNEY, a view that presents the castle in the distance, above the dense interval of

oaks and elms. This is too tempting not to have been many times painted, but it has never been brought forward with a more perfect reality than in this drawing. Mr. Fahney's other contributions are (22) 'Caspar's Cottage and the Lake of Uri,' (41) 'Windsor, from Clewer Meadows,' a bright and broad daylight drawing, showing from above the bridge a little of both Windsor and Eton; (61) 'Mitside, Cumberland,' with some others.

'A Leisure Hour' (59), J. H. MOLE, is a piece of broad coast scenery, with a dash of sentiment in the form of a pair of lovers, but the merit of the drawing is its breadth and pure transparency. It is almost a coast scene without the sea; the whole interest being centred in the expanse of beach and its brave catalogue of marine stores. 'Near Coniston, Lancashire,' is a view of another kind, by the same artist, whose contributions extend to four or five more works.

By EDWIN HAYES there is (148) 'A Ship on Shore near the Needles Rocks, Howth,' in which a boat is putting off from the shore to the wreck. There are also by the same, (75) 'Morning—the Wreck,' a kindred subject; (100) 'A Dutch Brig Hove-to for a Pilot;' (131) 'Wind on Shore, St. Aubin's Bay, Jersey;' &c.

J. H. PHILP is also a painter of coast scenery, but in a different vein, as we see by the transcendentalism of the descriptive note appended to 'The Mumbles, South Wales' (169). Thus it runs:—

"The majesty of day departing, profuse of glowing beauty, lends to timid eve, slowly in her course advancing, a ray so bright she fain would hide her face, so mantling o'er her vapour-veil of gauze she modestly advances."

Notwithstanding this description, the picture is really a good one, but it was difficult to avoid quoting so fine a specimen of writing. By the same artist there is also (93) 'Oyster Packing,' (96) 'Morning at the Mumbles,' (114) 'Oystermouth,' (198) 'Annie and Billie waiting for Father,' &c.

'Queen Margaret and the Robbers in the Wood' (83), EDMUND G. WARREN. The allusion is to the wanderings of the queen and son of Henry VI. after the battle of Hexham, but the figures look really like the puppets in a Dutch toy. The subject is the rich growth of ferns and the screen of trees. For Margaret of Anjou and the robber we care nothing, but we dwell upon the low-toned verdure of the trees, of which every leaf has its own particular preference at the hands of the painter. Mr. E. G. Warren's manner is original, but it would lose much of its attraction without the touches of white that bring the lights in through the trees. By the same hand there are also (43) 'The Last Load,' (54) 'An English Homestead,' (118) a subject from Tennyson, and (188) a subject from *As You Like It*—'Under the Greenwood Tree,' &c.

'A View from Windsor Lock' (149) is by H. C. PRIDGES, an habitual painter of home scenery, as witness his themes—(165) 'The Path over the Sluices,' (201) 'A Hoop-bender's Shed in the Lake District,' (214) 'Among the Rushes,' &c. T. L. ROWSOTHEM is one of the most loyal supporters of the exhibition, as far as drawings go; his works number fourteen, and embrace a variety of landscape material, but his most important drawings are made from Italian scenery, as (44) 'The Lake of Como, from Varenna,' (52) 'Bellagio, Lake of Como,' (186) 'In the Gulf of Spezzia,' &c. We find by W. WYLD only one drawing—(2) 'Fire near Westminster Bridge, April, 1861,' a sketch of a fire which appears to have taken place somewhere near Whitehall Gardens. This artist resides chiefly in Paris, and his most important works are painted in oil.

'Lydia' (7), by AUGUSTUS BOUVIER, is a figure that reminds us much of the antique mural paintings. It is very minutely finished. In (51), 'Harlech Castle,' CHARLES VACHER, there is much of the feeling that this painter carries into his Italian drawings.

In this exhibition, as in that of the elder society, the screens are always a profitable field of research. On the two screens in this room are many small works of rare merit, as 'The Brathay, Westmoreland' (284), Mrs. OLIVER; 'In the Campagna of Rome—Evening' (288), C. VACHER; 'Pevensey Marsh' (293), W. BERNERS; 'Changing the Pasture' (296), H. MAPLESTONE; (306) 'The Barley Field,' E. G. WARREN; &c.

ROME, AND HER WORKS OF ART.

PART XVII.—ECCLESIASTICAL EDIFICES. CHAP. II.



At the time when Christianity was first planted in Rome, the city was at the height of her civic splendour, the metropolis of an empire which had purchased unequalled power at the price of the liberties of the whole civilised world. "Its circumference was about thirteen miles; and beyond the ancient walls which Servius Tullius had placed around it, there was gathered an enormous mass of new structures: temples, baths, and aqueducts, theatres—in short, all that belonged to a polite and effeminate people; whilst still beyond these, the dwellings of the rich stand in the midst of gardens situated between the public roads."* Strabo, who lived in the reigns of Augustus and Tiberius, and who, in his extensive travels, had become acquainted with the finest examples of Greek architecture, speaks of Rome as wonderfully glorious, exceeding expectation, and defying all competition. Foremost among these noble edifices were the temples consecrated to her divinities, those buildings whose external beauty was only surpassed by the gross immoralities practised within them; a religion, if the creed of its priesthood and followers may be dignified with such a name, that deified all the basest passions of the heart, mind, and affections, that sanctified vice, and whose tenets reduced man to the level of the brute beast, was the faith in honour of which altars smoked with unhallowed incense, and the blood of human sacrifices was daily poured out. It is impossible to contemplate the ruins of the old Roman temples, without reflecting to what a degree the observances of the pagan worship contributed to the debasement of him who was made in the image of his Creator.

While these magnificent edifices were thus dedicated to the performance of the most disgusting rituals, the few devoted disciples of the Christian faith met to celebrate theirs wheresoever they could find places of com-

parative safety. When, about the middle of the second century, Justin the Martyr was asked by his pagan judge Rusticus, "Where do the Christians assemble?" he answered, "Where they please and are able;" so unsafe was it for them to render their worship public. It seems very probable that about this time the Christians began to bury their dead in those subterranean portions of old Rome which have since become known as the Catacombs, and that, as the number of the disciples increased, they used these extensive vaults for the services of their church, the intricacies of the passages, forming a complete labyrinth, and the numerous openings for ingress and egress, enabled them to worship there in comparative security. Rieü, the French writer, says, in his "Poetry of Christian Art," "Christian painting and sculpture may be traced to the same origin; the gloom of the Catacombs shrouds the infancy of both. It was there, amid the most solemn inspirations the world has ever known, that the first Christian artists traced on the walls of their subterranean chapels, and on the tombs of their brethren in Christ, those rude sketches which, if the connoisseur pass them by with disdain, will always be objects of reverence to him who has remained faithful in heart and mind to that ancient faith, of which these primitive paintings are the expression or the symbol." The use of the term "chapel" here evidently shows that, in the opinion of the writer, these subterranean vaults were used for worship, as well as places of sepulture. But the subject has been so fully and ably discussed in recent pages of the *Art-Journal* by Mr. Heaphy, in the series of articles entitled "An Examination into the Antiquity of the Likeness of Our Blessed Lord," that it is quite unnecessary to say more about it. One remark, however, we may be permitted to make respecting these early Christians—that history affords no parallel instance of faith in principles, fortitude under persecution, and heroic suffering under the most agonising death. For it must be remembered that these men and women had not been educated to their belief, like the Mahomedan and the Hindoo; they were not a nation in themselves, but had separated themselves from their countrymen to follow a creed that was everywhere held in scorn, and spoken against; they voluntarily became, as one of the greatest of them expresses himself, "the outcasts of all nations;" and in an age when the utmost licentiousness of manners prevailed, and the passions were allowed their fullest enjoyment without legal or moral hindrance, these Christians renounced everything for the doctrines of their divine Master,—wealth,



THE BASILICA OF ST. JOHN LATERAN.

power, friendships, liberty, and life,—glorying in the shame and contempt they endured for his sake. No more powerful argument could be brought to bear upon the sceptic and infidel than the history and examples of these early Christians.

The Basilica, as was stated in the preceding paper, were the temples in which the followers of the new faith assembled to worship. Two or three of these edifices have already been referred to. We have now to notice that called St. JOHN LATERAN, which ranks as the second in Rome, St. Peter's being the first. It stands on a spot formerly occupied by the house of a Roman senator named Plautius Lateranus, who, having been charged with taking part in the conspiracy of Piso against Nero, was beheaded

without trial. The Basilica erected on the site of his residence was named after him, though no mention is made of his being a Christian. The church owes its origin to Constantine, who, it is said, personally aided in digging the foundations; but alterations, restorations, and additions have worked such changes that very little of its early character remains. St. John Lateran occupies a conspicuous place in the annals of the Romish church, from the several great ecclesiastical councils held in it at various times. It has always ranked as the episcopal cathedral, the chapter of the Lateran having precedence of that of St. Peter's. In it the popes are crowned; and to take possession of the palace attached to the church is one of the first forms observed in the election of a new pope, previously to his coronation.

The façade, with the principal entrance, was erected when the restorations

* Miall's "Memorials of Early Christianity."

of the Basilica were completed, towards the middle of the last century, by the architect Alessandro Gallilei, under the auspices of Clement XII. It is built entirely of travertine, having four large columns and six pilasters, of the composite order, supporting a massive entablature and balustrade, on which are placed ten colossal statues of saints, and one of Christ standing in the centre, elevated far above the rest. "There cannot be imagined," says Sir George Head, speaking of this facade, "a more noble and imposing aspect—facing towards the east, whence the sun gilds with his morning rays the summits of a splendid range of mountains, and illuminates the variegated veil of mist that hovers over the broad intervening expanse of the Campagna, dotted with the ruins of aqueducts." Between the columns and pilasters are five projecting balconies. From the centre one, immediately under the statue of our Saviour, the pope, borne on the shoulders of his attendants, pronounces, on each recurring Ascension Day, his benediction on the people. Corresponding with these five balconies, there are, underneath, five entrances to the lower portico; the one on the northernmost side has the privilege to which four only of the seven basilicas in Rome are entitled,—it is the *Porta Santa*, which is opened but once during twenty-five years, at the expiration of the term; in the interval it is blocked up. In the vestibule of the portico stands a colossal ancient statue of Constantine, found among the ruins of his baths on the Quirinal. As a sculptured work of high Art it has little merit. The figure is full-length, holding under the left arm a sword, with its point reversed and folded in

the drapery; the right hand grasps a spear, which rests on the ground, and surmounting the head is the Christian monogram.

The interior of the Basilica has five naves, divided by four rows of pillars, or rather piers. The innermost rows, as seen in the engraving on the preceding page, are so massive in construction that the arches between appear as if cut out of the solid wall. These piers were erected by the architect Borromini in the middle of the seventeenth century, who enclosed in them the granite columns presumed to have been a portion of the ancient church. In each of the piers is a deep niche, wherein is placed a colossal statue of one of the apostles. The whole range on both sides, seen perspective, has a grand and imposing effect, but, as works of Art, these sculptures are not of a high order. Above the niches are bas-reliefs and mural paintings. The ceiling of this central nave is flat and coffered; the panels are coloured deep blue and scarlet, with richly-wrought gilded mouldings.

Of the numerous chapels attached to this Basilica, the most sumptuous is that called the Corsini Chapel. It was constructed from the designs of Alessandro Gallilei, in 1729, by order of Clement XII., in honour of his ancestor, S. Andrea Corsini. All that wealth could purchase, or architectural skill appropriate, has been lavished upon it. The richest marbles, the most elaborate ornaments and gilding, and even gems, have been employed on the decorations, with a profusion without parallel in any other private Roman chapel, except the Borghese chapel in Sta. Maria Maggiore.



DISPUTE OF ST. THOMAS AQUINAS.

Here, too, are statues, bas-reliefs, mosaics, and paintings; everything, in a word, has been done that Art could devise, to render this edifice both magnificent and beautiful.

The cloisters of St. John Lateran deserve the attention of those who admire the beautiful Gothic of the twelfth and thirteenth centuries. They comprise a portion of the ancient structure which, with the tribune of the modern edifice, escaped the conflagration of 1308. Within these cloisters numerous relics of the old Basilica are preserved; some imbedded in the walls, and some planted in the pavement; portions of columns, mouldings and traceries, crockets, finials, fragments of the mullions of rose windows, and Gothic architectural debris of every kind. But the most interesting object here is the old episcopal throne, of white marble, constructed in the pure Gothic style as regards form and ornament, and sculptured in arabesque bas-relief over a large portion of their surface.

The church contains but few paintings; in one of the naves is a portrait of Boniface VIII., said to be the work of Giotto; the altar-piece is a copy, in mosaic, of Guido's picture of S. Andrea Corsini, now in the Barberini palace, and other mosaic pictures are to be seen in various parts of the edifice. The Baptistry, a small octagonal building of brick, is generally supposed to be of very ancient date; some considering it to be, notwithstanding the restorations which have taken place in it at different subsequent dates, the original structure erected by Constantine himself for the celebration of his own baptism by the hands of Silvester, Bishop of Rome;

the font, or rather a large basin of green basalt, is shown as that in which the ceremony was performed. The principal paintings are eight pictures by Andrea Sacchi, illustrative of the history of John the Baptist, and several frescoes on the walls by Carlo Maratti, Camassei, and Gimignani. Both for beauty of situation, and for the interest inseparable from the building itself, St. John Lateran offers peculiar attractions to the visitor.

The church of S. Maria *supra* Minerva, so called from its being erected on the site of the temple of Minerva built by Pompey, to commemorate his victories, is the only church approaching to the Gothic style of architecture in Rome. The date of this edifice is about the last half of the fourteenth century. Its interior is simple, yet imposing, spacious, and lofty, and constructed in the form of a triple nave. The church itself, and the numerous lateral chapels, are filled with an immense number of splendid monuments, ancient paintings, and many fine statues. Near the high altar is Michel Angelo's celebrated full-length statue of Christ, elevated on a pedestal of alabaster and *verde antico*, with mouldings of *giallo antico*. The figure is entirely nude, with the exception of a scarf of gilded bronze. In the chapel of the Annunciation is an altar-piece illustrating that event, painted by Fra Angelico, who died at Rome in 1455, and lies buried here, where, as Mrs. Jameson says, "his monument may now be seen and contemplated with that reverence due to his exelling powers as an artist, and his most pious and blameless life." The chapel known as that of the Caraffa family, the descendants of Paul IV., is dedicated to St. Thomas

Aquinas, and is decorated on the walls with several most interesting frescoes, by Filippino Lippi (1460-1505), illustrative of events in the history of that distinguished disputant in favour of the monastic life; one of the series is engraved on the opposite page: it is an ideal representation of the famous Dispute of St. Thomas Aquinas with a doctor of the Sorbonne,—who had attacked the privileges of the new mendicant orders,—in the presence of Pope Alexander IV., in 1254. This picture is among several which show the artist as one of the greatest historical painters of his century. Lippi was a Florentine, and studied under Sandro Botticelli, whose "impetuous character, and occasionally mannered forms and drapery, were perpetuated in the scholar, but the incomparably higher gifts of the latter enabled him to attain a freedom and ease in which all

resemblance to Sandro is frequently forgotten. The rich ornamental decorations he everywhere introduces in his architecture, and other accessories were the result of his study of the Roman antiquities, which interested the painters of the fifteenth century more on account of their decorative character than on any principle of antique form. . . . Instead of the large symbolical compositions with which the fourteenth century decorated the church of S. Maria Novella at Florence, we see in the frescoes in S. Maria sopra Minerva a consistently-sustained human interest, after the manner of the new tendency. St. Thomas appears enthroned with the four cardinal virtues, under a rich architecture decorated with cherub forms. His feet rest upon a prostrate heretic; several spectators are looking down from a gallery above. The most remarkable figures, however, are those of the



THE CRUCIFIXION.

teachers of false doctrine, on each side in the foreground, who display the most varied expressions of shame, grief, and mortification. Among them is Sabellius, in a red mantle, the grey-headed Arius, and two richly-clad boys" (*Kugler*). The two groups are most picturesquely arranged, showing that the principles of effective composition were as well understood in that comparatively early period of resuscitated Art as they are at present. The roof of this chapel is ornamented with paintings by Raffaellino del Garbo, the most distinguished scholar of Filippino Lippi.

The engraving on this page is from a picture in a small but well-selected private collection, that of M. Mangin, a French gentleman holding in Rome a responsible official post, connected with the government of his country. Among his Art-acquisitions is this work—*THE CRUCIFIXION*—a fine example of Van Dyck's pencil. Little appears on the canvas but

the figure of Christ extended on the cross, and relieved against the black sky, in front of which, towards the base, is a portion of a rock. The solitariness of the single figure gives a degree of sublimity to the composition: the anatomy of the body and limbs is vigorously but not exaggeratedly expressed, the drawing is perfect, while the countenance is marked by extreme anguish. The painting is surrounded by a massive frame, exquisitely carved, but strangely out of proportion in comparison with the picture: in the upper part is a sculptured group, representing the Wise Men's Offering, on the lower is the Flight into Egypt, on the left side Christ Mocked, and on the right side is the Ascension; each of these subjects is enclosed, as it were, in another frame. Van Dyck painted this subject more than once; a duplicate is, if we are not mistaken, in the Antwerp Academy of Arts.

JAMES DAFFORNE.

ART-UNION OF LONDON.

The twenty-sixth annual meeting of this society took place on the 29th of April, in the Adelphi Theatre. The Right Hon. Lord Montagu, president, occupied the chair.

Mr. George Godwin, F.R.S., one of the honorary secretaries, stated to the large attendance gathered within the theatre the present position of the society, and what the council was doing for its future benefit. From the report, we learn that there has been during the past year a further falling off in the number of subscribers; the amount of subscriptions reaching only £9,864 15s., against £10,882 of the preceding year. But the deficiency, however much it is to be lamented—and it is to be deeply deplored, if only for what has caused it—is easily accounted for by the American disruption, and the consequent stagnation of business in our large manufacturing districts and elsewhere. The number of subscribers to the Art-union in America was very considerable, but the suicidal contest carried on there has opposed almost an insuperable barrier to the operations of the agents of the society in that quarter of the world, and has also tended to restrict them in our own land. Of the £9,864 collected this year, about £2,841 went to defray current expenses of all kinds, including the sum set apart for the "reserved fund;" £3,757 were absorbed in the plate of "Raising the Maypole," the print to which each subscriber became entitled; and the balance, amounting to £3,266, was expended in the purchase of prizes of all descriptions. These prizes consisted of one painting valued at £300, two at £100, four at £50, six at £40, six at £35, and eighty-one at various sums ranging from £10 to £25. In addition to the pictures, there were distributed as prizes, four bronzes after Foley's statue of " Caractacus," thirty silver medals commemorative of the late Sir Charles Barry, fifteen pairs of bas-reliefs, in fictile ivory, executed respectively from designs by E. W. Wyon and R. Jefferson, the subjects from Milton; sixty tazzas; three hundred sets of etchings by E. Radclyffe, from the works of David Cox—and very beautiful etchings they are; and 200 porcelain busts of Apollo. The tazza, or card-dish, forming one of the prizes, is executed in porcelain by Messrs. Copeland, from a design by Mr. John Leighton.

For the year 1862-3 each subscriber will be entitled to receive a book of engravings from Mr. Priolo's designs, illustrative of Tennyson's "Idylls of the King," and a print from Dicksee's picture called "A Labour of Love."

At the drawing of the prizes, that valued at £300 fell to Mr. J. Summers, of Liverpool, and the two of £100 each became respectively the property of Lady Chantrey and Mr. J. Woodman, of the Old Kent Road.

Before the meeting dispersed, Mr. Hersee, a subscriber, moved, that in consideration of the long and faithful unremunerated services rendered by the Honorary Secretaries (Mr. Godwin and Mr. Lewis Pocock, F.S.A.) to the society, a sum of £150 be voted, to present a testimonial of that value to each of these gentlemen. Mr. Pocock opposed the motion, while acknowledging the kind feeling which prompted it. He said, moreover, the society was chartered, and therefore no portion of the funds could be legitimately diverted from its original object. The matter was ultimately left to a committee of the subscribers to arrange, and we shall certainly hope to see it brought to a satisfactory conclusion. Mr. Godwin and his colleagues have deserved well of all interested in the welfare of the Art-Union of London, and especially are the artists of England indebted to them. Some recognition on the part of the latter would only be a just tribute to those who have so long and laboriously worked gratuitously for their benefit. Possibly, some of the older and more successful of the artistic body may ignore the services rendered by these gentlemen, which, both directly and indirectly, have nevertheless been of much advantage to Art, and its professors. It would, therefore, be not only a just, but also a graceful act of the community of Art, to set forward such a mark of approval as was suggested at the meeting in the Adelphi Theatre.

OBITUARY.

MR. JOHN THOMAS.

We announced last month, in a few words, the death of this sculptor, and are now able to add to our previous notice some information respecting him and his works.

Mr. Thomas was born, in 1813, at Chalford, in Gloucestershire, and came to London about the time when the rebuilding of the Houses of Parliament commenced: having obtained an introduction to the late Sir Charles Barry, he was engaged by him to superintend the sculptured decorations of that edifice. The manner in which these works are executed can only be estimated by those who have had the opportunity of closely examining them: the talent, energy, and industry which the sculptor brought to bear on his extensive and arduous labours have been fully recognised by all competent to give an opinion: and from his success at Westminster arose many other engagements both of a public and a private nature. The *Builder* says:—"It would be difficult to enumerate all his works, but we may mention the colossal lions at the ends of the Britannia Bridge over the Menai Straits; the large bas-reliefs at the Euston Square station; the pediment and figures in front of the Great Western hotel; figures and vases of the new works at the Serpentine; the decorative sculpture on the entrance piers at Buckingham Palace; and the sculpture of numerous buildings throughout the country. From his designs were erected Somerleyton, the seat of Sir S. M. Peto, one of his early patrons; the National Bank of Glasgow; the mausoleum of the Houldsworth family, with the figures of Faith, Hope, and Charity; much of the royal dairy at Windsor; Mr. Brassey's house at Aylesford, in Kent, and others. In Edinburgh there are specimens of his handiwork, on the Life Assurance building, the group of figures in the Masonic Hall, and the fountain at Holyrood. . . . In Windsor Castle he was much engaged for his late Royal Highness the Prince Consort, especially in the decoration of an audience-chamber, the last spot where his Royal Highness bestowed his guiding advice." The wonderful facility of invention displayed by Mr. Thomas, his rapidity of execution, and his great knowledge of every department of ornamental and architectural sculpture, as well as of interior decoration, caused him to be extensively employed by many of the leading architects in the country, and also by many owners of mansions who consulted him about furniture and fittings.

Of works of a higher class in sculpture we may point out his group of "Boadicea and her Daughters," executed in marble for Sir S. Morton Peto, and engraved in the *Art-Journal* for the year 1857; "Musidora," "Lady Godiva," "Una and the Lion," and a design for a grand national monument to Shakspeare, now in the International Exhibition, where also is the great majolica fountain, executed, in conjunction with Messrs. Minton, from his designs. Of works left unfinished are the statues of the late Mr. Sturge, intended for Birmingham; and of Sir Hugh Myddelton, to be erected in Islington, the gift of Sir S. M. Peto to the inhabitants.

Mr. Thomas's death was, as we intimated last month, hastened, we believe, by disappointment. The facts, as related to us on good authority, are, that the Royal Commissioners, or their agents, had, after considerable discussion with him, and not of the most conciliatory nature, refused him space for the Shakspeare monument. For two or three weeks previously he had been much indisposed, from over labour and anxiety; he went home after his last interview with the authorities at Kensington, took to his bed, and died within a very few days.

Though Mr. Thomas cannot be placed in the ranks of great sculptors, he was above the level of mediocrity: his talent was versatile, and whatever he undertook to perform was executed with scrupulous care and earnestness. A short time before his decease he was summoned to attend at Windsor Castle to receive the Queen's commands respecting some works her Majesty desired to have carried out.

* This is an error: the mansion at Aylesford was erected by and for Mr. Betts.—*Ed. A.-J.*

THE TURNER GALLERY.

ANCIENT ROME.

AGRIPPINA LANDING WITH THE ASHES OF GERMANICUS.—THE TRIUMPHAL BRIDGE AND PALACE OF THE CÆSARS RESTORED.

Engraved by A. Willmore.

THERE is something in the sound of the words "ancient Rome" which, to the reader of classic history, recalls a multitude of grand associations. The mind wanders over the recorded annals of the mighty nation which, issuing from the city as its central point of action, overran the whole earth, and placed it under tribute. The eye sees, in imagination, temples, and palaces, and streets, rich with the magnificence of the builder's art, and adorned with the most noble productions of Greek and native sculptors; while the thoughts revert to the crowd of illustrious men who thronged those edifices, and walked through those streets—the men whose valour overthrew the most powerful empires, whose wisdom gave laws to the universe, and whose philosophy and literature have been the admiration of every succeeding generation. Old Rome recalls all these as generalities, and while we ponder over them, we summon up, as it were, the spirits of the individuals who played leading parts in the great dramas there enacted, and accompany them through the events it was their destiny to accomplish.

Turner must have had frequent visions of the imperial city, for he has represented it in various aspects, but in none more gorgeous and glorious than in this picture, wherein Rome is restored to what may be regarded as its highest point of grandeur. The composition is, of course, entirely imaginary; there is scarcely even an attempt at topographical correctness. The Palace of the Cæsars is placed on the right bank of the Tiber, as the water is running through the arches of the bridge; whereas the Palatine, with its vast palatial ruins, is on the left bank of the river, and the bridge at this part, the present Ponto Rotto, was the Pons Palatinus. The triumphal bridge was at least a mile from the Palace of the Cæsars; it crossed the river diagonally from the north-west, a little above the present bridge of Sant Angelo; the Via Triumphalis coming from Civita Vecchia, passing by the Vatican Hill, and between the Circus and the Mausoleum of Hadrian. There is still a pier of this bridge remaining, which was allowed to fall into ruin through the construction of the Pons Ælius (Ponte de Sant Angelo).

But what a magnificent architectural composition is here presented to us! A bridge, not of lengthened extent, but beautiful in design and in its proportions, with the waters of the "yellow Tiber" rushing through its arches; at each end clusters of graceful temples, and lines of pillared colonnades, and, towering above all, the vast Palace of the Cæsars, meet dwelling for the world's masters, all flooded with the mingled light of sun and moon, which appear almost to strive for pre-eminence. In the foreground is a small fleet of superb galleys, from one of which Agrippina, the widow of the Roman general and consul Germanicus, has just landed, and is proceeding slowly up the bank. She was daughter of Marcus Agrippa, and grand-daughter of Augustus, having married Germanicus, nephew of Tiberius, and a valiant soldier, who had refused to accept the imperial crown which his army wished to confer on him after the death of Augustus; she accompanied her husband into Syria, Tiberius having nominated him emperor of the East. Here he died, A.D. 19, at Antioch, and, it is said, by poison, administered at the instigation of Tiberius, who had become jealous of his successes and popularity. On the death of Germanicus, Agrippina returned with his body to Italy, and landed with it at Brundisium, whence she proceeded to Rome, accompanied by an escort of the Prætorian Guard, sent by the Emperor to pay her honour. On her arrival in the city she accused Piso, Governor of Syria, of the murder of her husband; and Piso, unable to disprove the charge, destroyed himself. Agrippina died in banishment, and, it is stated, in extreme destitution, A.D. 26.

The picture is now in the National Gallery: it was exhibited at the Academy in 1839.



J. M. W. TURNER, R.A. PINT

ANCIENT ROME.

FROM THE PICTURE IN THE NATIONAL GALLERY.

A. WILLMORE, SCULPT



ART IN CONTINENTAL STATES.

PARIS.—The *Musée Campagna* is now open in the *Champs Elysées*. At the entrance of the gallery are placed numerous Greek and Roman statues, bas-reliefs, &c. The vestibule of the first floor is filled with statues and busts; then follows a series of sixteen or eighteen rooms, in which are displayed all the other works of the collection. These consist of about 600 paintings, 500 bronzes, 500 specimens of glass, 3,000 painted vases, 1,800 terra-cottas, and 1,800 examples of majolica ware, besides a fine collection of gold and silver articles and jewellery. With all collateral expenses, the *Musée Campagna* is estimated to have cost upwards of £200,000—a sum which is considered to be much beyond its real value.—Two valuable collections of ancient engravings have recently been sold in Paris: one, the property of M. Simon, realised nearly £2,800. Among the prints were Berghem's etchings of 'The Three Cows,' second state, which sold for £22, and 'The Bagpiper,' for £14. The other collection was that belonging to Count Archinto, which was disposed of for £2,300. The most prominent engravings were 'The Last Supper,' Morghen, first state, no letters, with the arms and monogram R. M. in the white plate, £336; another proof of the same subject, but without the white plate, &c., £66; 'The Madonna,' of the Dresden Gallery, Müller, £120; 'The Woman taken in Adultery,' by Gerard Audran, after N. Pousin, £73; 'Portrait of Bossuet,' by Peter Drevet, the younger, after Rigaud, £36; 'The Marriage of the Virgin,' by G. Longhi, after Raffaele, £36; 'The Magdalen in the Desert,' Longhi, after Albano, £40; 'The Transfiguration,' by Morghen, after Raffaele; and 'Aurora,' by Morghen, after Guido. 'The Last Supper' was warmly contested by Messrs. Colnaghi and M. Amler of Berlin, but it was finally knocked down to the latter. The 'Madonna' was purchased by Messrs. Colnaghi.

ART IN THE PROVINCES.

TAUNTON.—At the last annual examination, in April, by Mr. Wyde, one of the Government Inspectors, of the students attending the School of Art in the town, the works of about two hundred pupils were submitted for inspection. Scarcely more, however, than one-half of this number are attached to the school proper, the remainder being made up of those in the national and in private schools. Local medals, to the number of twenty-three, were awarded to the successful competitors, and nine drawings were selected for the national competition in London.

NOTTINGHAM.—The pupils of the Nottingham School of Art had twenty-eight medals distributed among them at the examination, two or three months since, and numerous other prizes were awarded, while fifteen subjects were selected for the national competition. Two students are appointed by the Department to assist in teaching elementary drawing at public schools, each receiving a yearly allowance of £20; and in order to promote the teaching of drawing in these schools concurrently with writing, teachers and pupil-teachers are admitted to study in the School of Art at reduced fees.

DARLINGTON.—A *conversazione*, in connection with the Darlington Art-School, has been held in the hall of the Mechanics' Institute, in which the works of the pupils of the past seasonal year were hung. The annual report was read at the meeting, and the prizes were awarded. The financial condition of the school is satisfactory, and the number of students increases.

GLOUCESTER.—The memorial which is being erected in this city in honour of Bishop Hooper, on the spot where he suffered martyrdom, is nearly completed. The design consists of a pedestal with open canopy, surmounted by pinnacles, and a spire enriched with sculptured ornaments and crockets. The whole will stand about forty feet in height. It is intended to place a statue of the bishop under the canopy.

DURHAM.—The committee of the Durham School of Art has published and circulated the ninth annual report, which refers with satisfaction to the financial condition of the establishment, the income at present being equal to the expenditure. The number of pupils of all grades receiving instruction is about four hundred.

CAMBRIDGE.—The new assembly-room, with which are connected the apartments to be occupied by the school of Art in this town, was opened with considerable ceremony last month.

THE INTERNATIONAL EXHIBITION.

THE ROYAL COMMISSIONERS.

It is rumoured that the five noblemen and gentlemen who compose the Royal Commission have resigned the task of management into the hands of Mr. Henry Cole, C.B., who is for the future to be viceroy over them. We say "it is rumoured," for the affair is involved in mystery. The fact is, however, that "all along" Mr. Cole has occupied that most dangerous of all positions—power without responsibility.

Surely the Queen will hear something of the "confusion worse confounded" into which her "Royal" representatives have drawn this grand undertaking; it cannot but add poignancy to the terrible loss she has endured, to know that so many serious evils, even in this limited case, have arisen from the absence of one whose master-mind would have guided all aright—who has unhappily left no successor. That liberality which is wisdom as well as justice, appears to have influenced no one of the five: they have learned nothing from the past; the administration of 1862 has in no way profited by the experience of 1851. Not only in England, but in every nation of the continent, its "doings" have been condemned by the public press. Hereafter we may publish some of the comments in foreign newspapers; for the present we may be content to select a few passages—first from the conservative *Standard*, and next from the ultra-liberal *Telegraph*, for on this subject all parties are agreed:—

"Are they the directors, as it were, of a great joint-stock speculation for extracting by expedients worthy of a Jew attorney as many coins from the public pocket as meanness and cunning can devise, from the nominal guinea to the threepenny-piece charged for access to their 'lavatories,' under pretence of advancing arts, industry, and science, for the professors of which, nevertheless, they exhibit the profoundest contempt? Everything they have done has borne the bleared and livid marks of paitry meanness and greedy avarice and extortion. From the stolidity with which they have misapprehended the intentions of the country with respect to the work confided to them, from their blindness to the true sense and spirit of such undertaking, and from the petty cheese-paring, penny-grasping meanness which they have substituted to the generosity and public spirit of the guarantors, they have produced a building which will mark an era when England touched her lowest point in architecture, and her highest in public policy; they have converted an arena of free and generous competition into a den of extortion on the one hand, and a market-place of blatant advertisers on the other, and they have compromised the future development of a great and fruitful idea by associating the epoch of the International Exhibition of 1862 in the memories of the public and of the exhibitors, both British and foreign, with the deepest disgust and discontent."—*Standard*, May 5.

"It has become a matter of serious moment to know whether her Majesty's Commissioners for the International Exhibition of 1862 are to be permitted to make this country an object of derision to foreign nations. These functionaries seem to be striving their very utmost to make England contemptible by the meanness, the parsimony, and the niggardly nature of their proceedings. They appear to be doing their very best to injure our reputation by a system of churlishness and incivility, of which the social history of the epoch has offered few examples. Our name for hospitality, courtesy, decency, was to be still further outraged by the South Kensington clique. The only rational excuse that can be pleaded for such conduct is the terror of the Commissioners lest their speculation should turn out to be, in the long run, unprofitable, and the guarantors be called upon to pay up their quota of the deficiency. We believe this terror to be as mean as it is unfounded. The wealthy and spirited merchants and manufacturers who figure in the guarantee list, and who are, many of them, exhibitors and contributors to the extent of thousands of pounds to the treasures of the World's Fair, are the very persons who would be foremost in scoring and repudiating the pinch-pence policy of the Commissioners."—*Telegraph*, May 9.

We believe these opinions have been endorsed by every journal in Europe—save one. The editors of all the continental newspapers have expressed the strongest indignation at the manner in which they have been treated; not only have they so written as to deter thousands of their countrymen from visiting England, but they have arraigned the national character, and with apparent justice: contrasting the treatment they have received with that exercised towards Englishmen in Paris, when, in 1855, courtesy and liberality were extended towards every stranger; not alone by the then President at St. Cloud, Prince Napoleon at the Louvre, and the Prefect of the Seine at the Hotel de Ville, but in every public place and private dwelling. We trust that some means may be found to remedy this great evil, to show that the nation is not responsible for the shabbiness of five noblemen and gentlemen, who, how-

ever honourable and estimable in private life, have, in all matters appertaining to this great assemblage of the world's wonders, acted in a spirit that would have degraded the meanest shopkeeper in the metropolis. Although the editors of foreign newspapers, to whom free admissions were refused, have, after an obstinate "fight," forced the Commissioners into granting them, the boon is deprived of all grace, and has been, of course, received without thankfulness. These editors, or correspondents, are gentlemen of standing in society, and most of them bear names famous even among us. The sum of three guineas was not an object; it was but a trifling addition to the cost of their journey to, and residence in, London; it was the principle they contended for: the refusal of so small a courtesy was considered an insult—and, in truth, rightly so.

In like manner the foreign exhibitors were treated. It was intimated to them that they must pay for admissions. They met, protested, threatened to remove their goods and withdraw in a body—and the Royal Commissioners succumbed! Not so, however, with the British exhibitors: they submitted to the tax, but certainly not without protest, and have paid it!

In a word, although the manufacturers—those of our own country more especially—have done so much, and so well, for the honour and glory of England, the Royal Commissioners have sacrificed its true interests, and degraded, as far as in them lay, its high character throughout the World.

NOTABILIA

OF

THE INTERNATIONAL EXHIBITION.

On the 1st of May, 1862, the second British International Exhibition of Art and Art-Industry was opened in a building erected for the purpose at South Kensington. The public have been made so fully acquainted with the ceremonial in the daily newspapers, that any record of it in a monthly journal is unnecessary. It was unquestionably a success. On that occasion the errors that embarrassed and prejudiced the Exhibition as a great National achievement were forgotten: some 30,000 people were there to be gratified; and even those—who reluctantly and under protest submitted to be unjustly taxed—joined the general voice of prayer and thanksgiving. On that day, however, more especially, there was a universal sensation of sorrow for the absence of the Prince to whom the world is so largely indebted for so much of the right and so little of the wrong that is, and will continue to be, associated with the Exhibition. Had the five Royal Commissioners been his aides-de-camp instead of commanding officers, the results would have been very different from what they have been and are. We have expressed the common sentiment of Europe in condemning this administration as discreditable to the country—as incapable of taking any large view of a great undertaking, for the glory of Great Britain, and the teaching of the World—as giving the scheme consideration only with a view to make money any way by any means—as ignoring all thought of the advantage derivable to those manufacturers and producers who have formed it—as, in a word, mismanaging everything, and offending everybody.

As some data from which to form a judgment as to the probable financial success of the scheme, we give the following statistics. Of course the ultimate result will depend upon the popularity of the Exhibition.

In 1851, the number of season tickets sold up to the 8th of July, was 25,076, realising £96,491 5s. In 1862, the number of tickets sold up to the 13th of May, was 21,461, realising £78,838 4s. in the gross, and, after deducting the claim which the Horticultural

Society has upon the five-guinea tickets, leaves a nett balance of £70,819 4s., being nearly £5,000 more than was realised up to the time stated in 1851. Further, the sum derivable from the refreshment contracts will be, at a rate per head, three times as much as in 1851, besides a sum of £1,500 paid for the photographic contract, which was not made a medium of revenue in 1851. Against this, in 1851, upwards of £70,000 was subscribed throughout London and the provinces towards the expenses of the Exhibition, not as a loan, but a gift.

For the present Exhibition no such aid has been sought, but, in lieu thereof, a guarantee fund has been secured, in case of ultimate loss. The greatest pecuniary disadvantage of the present scheme is the immense cost entailed in the erection of the building, which is more than double that of 1851, with not half its beauty or fitness. Upon the close of the Exhibition in October, the Royal Commissioners have the option to pay for the "use and waste" of the building, or they may become its purchasers. The contractors are, in any case, guaranteed the sum of £200,000, and if the total receipts exceed £400,000, Messrs. Kelk and Lucas are to be paid £100,000 additional. This is, however, mere rental. If the contractors are paid £300,000, they are bound to hand over the portion of the building used for the picture galleries to the Society of Arts, whose property it then becomes, and, with this exception, Messrs. Kelk and Lucas may dispose of and remove all the remaining portion, or they may be required to sell entire, for a further sum of £130,000, so that the building, as it now stands, might become the property of the Royal Commissioners, at their option, for the sum of £430,000.

The Exhibition is, then, an accomplished fact; nominally it was opened on the 1st of May, really it will be opened on the 1st of June; for until then many of the objects, English as well as foreign, will not have arrived, the building will not have been completed in all its details, and the blots will not have been removed from the nave. Those, therefore, who have postponed their visits until a payment of one shilling gives a title to admission, will have been wise, and, therefore, fortunate.

We shall frequently have occasion to show that the Art-producers of England—to quote a passage from the brief address of the Duke of Cambridge—"hold their own" at this Exhibition; more than that, all our manufacturers and producers, of every class and order, from the goldsmith's costly plate to the walking-stick, have very greatly advanced since the year 1851. There is, indeed, no branch of Art that has not been essentially aided by taste, knowledge, observation, and experience; while we still maintain our supremacy in value of material and soundness of workmanship.

We design to give, from time to time, under this head, some comments (generally brief) on subjects or objects that will not come regularly under our notice in reviewing the Art-industry of the Exhibition, and do not afford material for engraving, yet which may be pregnant with instruction and become essential aids to the advantages that cannot fail to be derived from the great gathering of the Works of all Nations in 1862.

TOOLS.

England is the great iron country, and some few localities have special facilities for the manufacture of tools. Sheffield is the capital of this class of industry; and we look at the Sheffield court to see what kinds of tools are there to be procured. We find saws that are capable of cutting down a primal forest, and other tools to form the timber into the most elaborate cabinet-

work, or the most artistic furniture. We find there many of the implements by which the common necessities of life are procured, and the highest demands of taste and luxury are gratified. And of course there are tools for the performance of all the varied requirements of industry between these extremes. Success often leads to imitation; and it is evident that the success of the English tools as made in Sheffield, and to a more limited extent in some other towns, has given rise to competition, if not rivalry, amongst the manufacturers of other countries. The French appear to approach nearest in excellence in the tools for more delicate operations. For instance, in surgical instruments they attain to great delicacy of taste and excellence of finish. But they are high in price. In some cases, we were informed, that the prices for this class of goods are about one-third higher than those of English make. This is attributed to the superior finish of the Parisian makers; but when price is considered, it is probable the English makers could give as good a finish on the same terms. In general cutlery—as table knives, razors, pen-knives, scissors, &c.—the French show some very excellent work, but decidedly not better than the higher class of Sheffield manufactures. They also show, from the provinces, common goods in the same classes; and though some of them are very common and apparently low in price, they are not so low in price as similar goods of British manufacture. Austria and Belgium show cutlery of a rude kind, being bad in taste and workmanship. Prussia makes a more creditable display; but in nearly all kinds of work of this class, the British section shows an incontestable superiority. In edge tools, joiners' tools, and similar goods, the French show only indifferently. Some German makers have good-looking tools, and others of very indifferent style.

In articles where plainness of form is most consistent with utility, the manufacturers wisely adhere to simplicity; and it is in simple excellence and utility that the English manufacturers surpass their rivals. But they may too closely adhere to old types; and this, to some extent, is characteristic of the English. In their axes and tools, suitable for colonial pioneers, they have adhered too long to their old forms. They have been content to make clumsy axes with straight handles, awkward and inefficient. The Canadians and the Americans prefer to carry out their own "notions" in these things, and though they show very sparingly, there is great merit in their tools, the forms both of the heads and handles are studied with a view to strength, lightness, and efficiency. In these branches Sheffield is outdone. Whether their foolish unions impose restrictions on improvement, or whether the evil arises from lack of "cuteness" in the men themselves, we do not stay to inquire; but we can assure them that their axes are only tools, while a Canadian axe is often a tool and a work of Art. It is not in axes only that the colonists are superior to the mother country. We mention the axe merely as the type of a class; and England must awake to a spirit of improvement, if she would retain the superiority she has long enjoyed.

THE OFFICIAL CATALOGUES.

A dozen or so of works published by the Royal Commissioners are sold in the Building, or may be purchased from a score or two of boys, who, at every corner, bring them before the eyes of visitors. Of the Official Illustrated Catalogue six of the thirteen promised parts are issued. The contents are formed chiefly of engravings of machinery, agricultural implements, and so forth. We have not thought it necessary to buy the whole; they are of no use to anybody but the owners of the objects pictured; we have, however, acquired the two first parts, and find them to consist of 182 pages, exclusive of advertisements—that is to say, of pages headed advertisements. Part I. contains 119 pages, and 16 pages of advertisements; Part II. of 63 pages, and 8 pages of advertisements; but, in fact, there is little or no difference between the one class and the other. Of the 119 pages in Part I., 37 contain engravings; and of the 16 pages of advertisements, 8 have engravings. Among the 37 "official illustrated" pages, there are 2 engravings of the 1851 medal, one of two housemaids' hands

holding a patent blacklead brush, one of a "gent" and a pilot lighting a pipe and a cigar by a patent "flaming fusée," which, we are told underneath, is "the best cigar-light for open-air use;" one of a lady whose dress is on fire running from a lady who is safe from danger because she wears the "ladies' anti-flammable life-preserver;" one of a large interior of a "Patent Starch Works," which, we are told, supplies the royal laundry, and against fraudulent imitations of which the public are cautioned; four of ears of wheat—which, we are told, are "bred on the same principle that has produced our pure race of animals;" two wedding cakes (models for young brides); two of two bulls' heads, to illustrate—mustard; one of a young woman handing a cup of chocolate to a customer—expected; three of three bottles of sauces—"Imperial," "Garibaldi," and "Volunteer;" one of a manufactory of lozenges, and other "sweets;" one of a cheese store; two of cigar stores; one of a soda-water bottle; one of combs, and one of scrubbing-brushes—a full page. Of the 63 pages of Part II., there are 31 engraved pages of carriages—the carriage senders having been liberal customers to the Royal Commissioners.

Such are the materials that compose the Official Illustrated Catalogue of the Great International Exhibition of 1862—"printed for Her Majesty's Commissioners."

But the merit of this attractive and valuable book to Art-industry is a mere nothing compared with that which under the sanction of the Royal Commissioners, has been issued also for the enlightenment of the nations, and England in particular—"A Handbook to the Art Collection in the International Gallery," by one Francis Turner Palgrave. We find the book and the author so ably handled by a well-known and long-honoured writer in the *Times*, that we prefer his remarks to any we could ourselves pen, and therefore give some of them to our readers:—

"Mr. Palgrave is, evidently, in his own opinion, a thorough master of Arts; he writes as positively and dogmatically on oil painting and water-colours as he does on sculpture, architecture, and engraving. On all these topics he is 'cock-sure.' There is a novelty and vigour in the slang of Art-criticism in which he indulges which is very remarkable; he does nothing by halves; those whom he praises—and he praises some very obscure people—he praises to the skies; those whom he condemns—and he condemns a large number of very distinguished men—he damns beyond the possibility of any future redemption. I will give a few short specimens of his style. . . .

"If in selecting works of Art for exhibition the Commissioners have made a bad choice, on them let the blame fall; it was in their power, nay, it was their duty, to exclude any works deserving the opprobrious terms which Mr. Palgrave so lavishly and indiscriminately scatters. But it appears to me to be intolerable that the very gentlemen who have earnestly solicited these artists to exhibit their works in the International Exhibition should permit such ignorant and brutal abuse to be written and published under their sanction, and to be sold under their name within their walls."

Our space is so limited that we must abstain from further quotations. We may have reasonable apprehensions that in reference to both these catalogues the hopes of the Royal Commissioners will sink; they will make no money by these speculations. The Handbook has been suppressed,* or, at all events, its sale is no longer permitted in the building.

If faith has been kept, and the pledge redeemed, to print of each part of the Official Illustrated Catalogue 10,000 copies, there will be a dead loss here also, for assuredly there will not be 100 sold. Who wants such a collection of nothings? who will buy it? But those who appear in its pages will have paid the stipulated price of five guineas a page, and the cost of the engraving (the charges, that is to say, of the "superintendent," and hereafter we may be curious to inquire what those charges have been); but notwithstanding such security against loss, the copies remaining on hand will be worth nothing, and will probably absorb a larger amount of money than the sum received from the advertisers will have conveyed into the exchequer of the Royal Commissioners of the Exhibition.

* Mr. Palgrave dedicates his book to Lord Granville, and gratefully acknowledges the "encouragement" he has received from the noble lord, from Mr. Fairbairn, and from Mr. Sandford.

MINOR TOPICS OF THE MONTH.

THE ALBERT MEMORIAL.—We rejoice to know that the obelisk is not to be the Memorial: what form it is to assume none can yet tell—it will no doubt depend on the amount raised—but we are thankful that a costly stone is not to record the many useful virtues of the good Prince Albert. The subscription proceeds slowly, notwithstanding; those who advised applications from door to door, incurred a heavy and dangerous responsibility, and may not now calculate on royal favour, for they have lowered and humiliated the cause without any counterbalancing advantage. For this very sad mistake, the Lord Mayor is in no way culpable. The nature of the memorial is yet uncertain, but a consulting committee of leading architects has been called, and it will probably assume the form of an institution in some way or other connected with Art. Our earnest hope and prayer is, that it may escape the fangs of the clique at South Kensington. Her Majesty leaves the committee quite free to act; she is ever good and gracious, using a sound judgment rightly and righteously.

A VERY LARGE proportion of the most beautiful and most valuable articles in the Exhibition have been already "sold"—of course to remain until the period of removal in November. These sales have been effected not only in the English, but in the foreign Courts. If the objects so purchased were taken away, the courts of Hunt and Roskell, Hancock, Phillips, Emanuel, Copeland, Minton, Rose, Kerr and Binns, Dobson and Pearce, Pellatt, Christofle, Barbodienne, and very many others, together with several, who, being dealers, and not manufacturers, make their best show out of the productions of others, would be shorn of their chief glories. Many of the best of the contributors are now adopting the plan of affixing prices to the articles exposed.

THE INTERNATIONAL BAZAAR.—The scheme to which we adverted some time ago has been fully carried out. The bazaar is established under the management of Mr. John C. Deane, who superintended the exhibition at Manchester, and also that at Dublin. The counters on the ground-floor are all occupied; the principal parts of the galleries are still to be "let," but no doubt will soon find occupiers, and we trust their purpose will be answered by large sales. In the interior of the spacious building the decorations are light, agreeable, and graceful. These are the work of M. Delessert, of Paris, decorator to the Emperor, a gentleman thoroughly practised in affairs of this order, and to whose skill, taste, and experience, every capital in Europe has been, at some time or other, indebted for the main attractions of their public fêtes.

FEMALE SCHOOL OF ART.—We have felt much pleasure in learning that Miss Gann, the indefatigable superintendent of this institution, has received notice, through Sir C. B. Phipps, that it is the Queen's intention to grant her patronage to the school. On the 17th of the present month, a meeting will be held at the Mansion House, under the presidency of the Lord Mayor, the object of which is to report the success and progress of this school during the last two years, and to consider what measures will best subserve the purpose of rendering it a permanent and self-supporting institution. Some interesting statistics, having reference to it, have recently come before us. It appears that during the last ten years of its existence, no fewer than 846 pupils have entered themselves at the school; the number at the present time is 107, of whom 72 are studying with the ultimate view of maintaining themselves. Not a few of these young ladies are daughters of the clergy and other professional men, who have been unexpectedly compelled, by a variety of causes, to seek some employment whereby they may gain their own livelihood, and, in some cases, to support others also. The receipts from fees and subscriptions amount in round numbers to £400, but the expenditure exceeds the income by about £200, the increase arising chiefly on account of the rent of the house, occupied as the school, in Queen Square. An appeal was made to the public, by the committee, for assistance, to enable them to purchase the house, and enlarge it for the accommodation of fifty additional pupils,

which would be the means of increasing the income. Upwards of £2,000 have been collected in answer, but about £1,500 are still required to procure all that is needed: the committee, relying on the laudable object to which their attention is directed, again solicit the aid of those who have not yet contributed, that their efforts may be crowned with success. The proposed meeting at the Mansion House will, we hope, do much towards such a result. The school is open to the inspection of visitors on presenting their cards, every Tuesday, between the hours of eleven and three.

PICTURE SALES.—A small collection of English pictures, belonging to the late Mr. R. Williams, the banker, was sold last month, in the rooms of Messrs. Christie, Manson, and Co. Among them were a portrait of the Marquis of Hastings, when Earl of Moira, by Opie, a fine full-length portrait, painted with great vigour and firmness, 151 gs. (Herring); another whole-length portrait, that of Captain Orme, by Reynolds: it was painted for the Earl of Inchiquin, in 1777, and is spoken of in the diary of the artist; this picture was considered, and not unjustly, to be worthy of a place in our National Gallery, and it was accordingly purchased by Sir Charles L. Eastlake, for the sum of 200 guineas. A 'Landscape,' by P. Nasmyth, small cabinet size, was sold to Mr. Agnew for £200; 'Shallow Streams,' T. Creswick, R.A., painted in 1846, was also bought by Mr. Agnew, at the price of 280 gs.; 'Reading a Merry Tale,' J. C. Hook, R.A., 105 gs. (Bourne); 'The Keeper's Daughter,' the engraved picture by Frith and Ansdell, £420 (Bell); 'The Grape-Seller,' J. Phillip, R.A., 470 gs. (Burton); 'The Cloister of the Armenian Convent on the Lagoon of Venice,' E. W. Cooke, A.R.A., 100 gs. The sale of the entire collection reached nearly £5,000. The sale of the valuable collection of water-colour pictures belonging to Mr. C. Langton, of Liverpool, took place so late in the month as to oblige us to postpone the notice to our next publication.

THE PANTHEON, a new weekly journal of Literature, Science, and Art, which has arisen out of the smouldering embers of the *Literary Gazette*, has made its appearance under the able management of Mr. C. W. Goodwin. Judging from the two or three numbers we have seen, there can be little doubt in our mind of this periodical occupying a conspicuous place among its fellows. The tone of its criticisms is fair and impartial, and its judgments are given by those who are able to express their opinions in fitting terms; in other words, the various papers are evidently written by able hands. We would, however, suggest that a little more information of what is going on in the literary and artistic world, would be a valuable addition to the "review" columns.

THE NATIONAL PORTRAIT GALLERY.—The trustees of this public institution have issued their fifth report, from which we ascertain that since the last statement was published three pictures have been added to the forty-two donations previously reported. The purchases have increased from eighty to ninety-five; including portraits of Queen Anne of Denmark, Byron, Arkwright, Goldsmith, Wesley, and others, with busts of Cromwell, Fox, and Lord Stowell. Her Majesty has communicated to the chairman, through Sir C. Phipps, her intention to present the gallery with a portrait of the Prince Consort. It is quite time, considering the additions which are being made to the collection, that larger and more suitable apartments should be provided than those in Great George Street. The pictures are hung there, certainly, but not seen; how can they be, when suspended in ill-lighted rooms, on landing-places, and staircase walls? A removal to a more commodious and fitter receptacle would, in all probability, result in a large accession of gifts.

THE CRYSTAL PALACE will, we are sure, receive its due share of attention from the thousands visiting London during the summer and autumn. The elegance of the building itself, standing as it does in glorious contrast with the unsightly edifice at Kensington, the numerous and varied attractions within, and the beauty of the grounds which partially encircle it, are matters one never weary of. The picture-gallery has received many additions this season: we shall, as soon as

we have completed our task of noticing the London galleries of Art, pay a visit to that at Sydenham. It may not be generally known that the directors have this year reduced the price of season tickets, available till April 30, 1863, from two guineas to one guinea.

THE NEW HALL OF THE SOUTH KENSINGTON MUSEUM has been recently opened, and filled with the finest antiques of the Soulagés Collection. Another adjoining this will be opened in June, with a gathering of objects of *virtu* from the principal private collections of England. The success which has attended the applications for loans has been quite equal to the hopes originally entertained, and a very fine collection of remarkable works will be the result, upon which we shall report in due time.

THE STATUE OF TURNER, by P. Macdowell, R.A., is now placed on its pedestal, on the south side of St. Paul's Cathedral. It differs from that we engraved three or four years ago, from the life-sized model by E. Baily, R.A. The latter represented the great landscape painter as he appeared towards the end of his life; Macdowell's statue shows him in the vigour of manhood, his figure erect and somewhat commanding, his face animated, and rather handsome, notwithstanding the unusual length and prominence of the nose, which, seen in profile—the point presenting the best view of the statue as a whole—looks unnaturally large, not more so, however, than it really was. Turner stands against, or rather half sits on, a dwarfish piece of rock, apparently by the sea-side; with his palette in one hand, and a pencil in the other, he is contemplating earnestly the view before him. The sculptor had a difficult task, with a subject so unsuitable for his art, but he has triumphed over all obstacles by producing a statue in which truth is combined with grace and power of expression.

THE ANNUAL REPORT OF THE LIVERPOOL SOCIETY OF FINE ARTS has been issued. It is highly satisfactory. The sales in 1861 amounted to £5,390, a large increase on those of years preceding, but making altogether, during the four years of its existence, about £16,500, by sales of pictures, in all instances the property of artists. In 1861, the income of the society exceeded the expenditure by nearly £300. Artists will do well to consider these briefly-stated facts. If they do so wisely and rightly, the coming exhibition will yield a most productive harvest. It is scarcely too much to say that any really good picture sent to this society in Liverpool, is sure to find a purchaser.

THE FRENCH NEWSPAPERS have been very "funny" in reference to the Exhibition building. The *Moniteur Industriel* says, "the name of Palace applied to this heavy and shapeless mass of masonry would be a derision;" and M. Théophile Gautier describes it as "happily uniting the qualities of the terminus, the market, and the greenhouse."

MR. TOM TAYLOR has written a charming little book, being, however, neither more nor less than a key to Frith's picture of 'The Railway Station.' It is full of feeling and fancy, very accurate as to description, sound in criticism, and abounding in sensible and judicious remark. The exhibition of this great work is certainly one of the leading attractions of the season in London; few visitors to the metropolis fail to see it. The list of subscribers to the print is already very large, and the liberal proprietor of the painting is removed from all danger of loss by one of the boldest speculations even of this speculative age.

'THE DERBY DAY,' another famous picture by Mr. Frith, with the engraving by M. François, nearly finished, is also exhibiting at the French Gallery, in Pall Mall. Visitors may therefore compare the two great works.

CRYSTAL PALACE ART-UNION.—From the establishment of this society we have felt the greatest interest in its progress and deserved success. Originating for its operations a scheme exclusively its own, and working it out with such creditable zeal, it claimed the sympathy and support of all interested in the dissemination of Art products of a popular character upon the most moderate terms. We confess ourselves frequently at a loss to conceive how works of such merit as are placed at the selection of subscribers can be produced for the amount of the subscription to which they attach, altogether ignoring the value

of the contingent chance in the prize distribution, to which every member is entitled for each guinea subscribed. It is no exaggeration to affirm that in every case the presentation work is of the full commercial value of the subscription, and, in several instances, much more. It is but justice to the council of the society to award them the credit of having given a valuable impulse to Art-industry in those classes which have engaged their attention. They have been instrumental in the publication of a series of Art examples as far above the ordinary commercial products in excellence of design and manufacture as they are below them in cost. The new series of works for the present season will be found to sustain the high character which the previous productions emanating from this source are universally admitted to possess. They include a very admirable bust of Evangelina, by Felix M. Miller; a renaissance vase, with arabesque design in relief, and gold enrichments; a very beautiful tazza, with figure pedestal, also gilt, with two clever Greco-Italian reproductions, a Hydra and an Amphion, faithfully rendered, and a perforated flower vase, with an enamelled design, in colours and gold. Besides these, all at the selection of subscribers of one guinea, the council have—to meet the repeated applications for some of the works produced in previous seasons, the supply of which at the time was unequal to the demand, causing much disappointment—placed a number of the most popular upon the list for the present year only. The whole series of presentation works now available to subscribers of the season are fifty, executed expressly for this society, and all of which are copyright. They include subjects from models by Gibson, R.A.; C. Marshall, R.A.; C. Stanfield, R.A.; David Roberts, R.A.; Raffaele Monti, Joseph Durham; F. M. Miller, &c., produced by Copeland, Minton, Kerr and Binns, Wedgwood, Elkington, &c. These names alone stamp the value of the works—copies of the whole of which are exhibited in Class XXXV. at the International Exhibition, and form there a most attractive feature.

PHOTOGRAPHY AT THE EXHIBITION.—The Royal Commissioners have sold to the London Stereoscopic Company the exclusive right to make photographs in the Exhibition Building.

THE DINNER AT THE ROYAL ACADEMY took place as usual, giving us nothing to say in the way of information.

MR. WARD'S (R.A.) picture of 'Louis XVI. and Family in the Temple,' is being exhibited at the German Gallery, in Bond Street, previous to being engraved by Cousens. It was painted in 1851, exhibited with the Art-treasures at Manchester, and also at the Great Exhibition at Paris, where it drew tears from the eyes of the Legitimists. It is the most brilliant picture that Mr. Ward has ever painted, and certainly the most affecting of the many episodes he has embodied from the history of the French Revolution. It has been left for an Englishman to depict scenes of the latter history of France, which, although so full of the dramatic effect that French painters love so well, it has not been expedient that they should entertain.

THE COMMISSIONERS OF THE BOARD OF WORKS have caused a very handsome drinking-fountain to be placed in the Regent's Park, midway between the entrance to the second park and the Zoological Gardens. It was designed by R. Westmacott, R.A., and executed by Mr. J. S. Westmacott. A flight of two steps leads to a large tazza of black enamelled slate, ornamented with two swans in bronze, and surmounted by a granite column 9 feet high, whereon rests a globe, bearing the bronze figure of a female holding a pitcher in her hand. The bronzes were cast at the foundry of Messrs. Elkington.

THE ROYAL HIBERNIAN ACADEMY opened its annual exhibition last month. No report of the contents of the gallery had reached us before going to press.

ARCHAEOLOGICAL INSTITUTE OF GREAT BRITAIN.—A special exhibition of examples of enamel and niello will be formed for the monthly meeting of the institute in June. The exhibition will be open to the members and their friends till June 11. The annual meeting for 1862 will be held at Worcester, and promises to be most successful.

REVIEWS.

BLACK'S GUIDE BOOKS:—INTERNATIONAL EXHIBITION GUIDE TO LONDON.—SOUTH OF ENGLAND: DORSET, DEVON, AND CORNWALL. Published by A. and C. BLACK, Edinburgh.

With the swallows and the opening summer comes the usual influx of guide books, tempting Londoners from the vast metropolis which is their local habitation, and pointing out where they may go for health or recreation, or both. But this summer London is a great point of attraction, not only to our own countrymen, but also to foreigners of every nation, and thousands will flock into it, spite of heat, noise, crowded streets, and the thousand other annoyances inseparable from a huge gathering of mankind. A second "World's Fair" is open, and everybody who can will come from the four points of the compass to see it. Messrs. Black, with a shrewd perception of what a multitude of visitors will certainly require, have prepared and issued a guide-book for their use. A similar work was, we remember, brought out at the opening of the Great Exhibition of 1851. The plan of both is very much alike, but the latter entered somewhat more into detail with respect to private establishments, and embraced a wider circuit round the metropolis, while the former is more explicit in its descriptions of what is of great public interest. Messrs. Black's guide, which they call the "International Exhibition Guide,"—why, is not very plain, unless expressly intended for those who purpose visiting the building at Brompton,—contains a mass of information which a stranger in London will find most serviceable. There is an old saying, that what one can see at any time he rarely ever sees; every denizen of London who glances over the pages of this volume, will doubtless acknowledge that there is much constantly within his reach of which he knows little or nothing, except from hearsay, perhaps.

Turning our backs—but in imagination only—upon the noise and bustle of our over-crowded streets, we take up Messrs. Black's guide to what we should call the "west" of England—the counties of Dorset, Devon, and Cornwall—which come in the publishers' arrangement under the general term of "southern" counties. The best routes through this picturesque and most interesting part of England are given with sufficient clearness and amplitude; no feature of interest seems omitted, though a little more information about the mining districts might have been introduced with advantage.

ESSAYS, HISTORICAL AND BIOGRAPHICAL, POLITICAL AND SOCIAL, LITERARY AND SCIENTIFIC. By HUGH MILLER, Author of "The Old Red Sandstone," &c., &c. Published by HAMILTON, ADAMS & CO., London: A. & C. BLACK.

It has become quite a custom of the present day to collect and republish writings which have already been made public through the channels of newspapers and magazines. In some cases the practice is to be commended as beneficial. Periodicals—whether daily, weekly, or monthly—are often laid aside and forgotten after they have served the purpose of the hour: and yet in them are frequently to be found literary productions of sterling value, worthy of careful preservation for future reference or guidance.

The late Hugh Miller conducted during many years the *Witness*, a Scotch newspaper in good repute among a large circle. It is computed, that throughout his term of editorship he wrote for its columns nearly a thousand "leaders," essays, and reviews, on every subject of prominent interest. "Having surveyed this vast field," says the editor of the book before us, "I retain the impression of a magnificent expenditure of intellectual energy—an expenditure of which the world will never estimate the sum." From this mass of material about fifty papers have been selected by Mrs. Hugh Miller, widow of their author, and are now republished. A perusal of these chapters will evidence to those who only know the writer through the popular works bearing his name, how comprehensive yet varied was his knowledge, and how ably, eloquently, and even fascinatingly he could express his thoughts upon almost every subject.

SIRENIA; or, Recollections of a Past Existence. Published by R. BENTLEY, London.

Every now and then some new story, or the revival of an old one, some book remarkable for its freshness, some incident suggestive, from its creative power, of what could be done in Art or literature, comes in our way; and though not exactly belonging to "us," we feel it is almost a duty, as it certainly is a pleasure, to direct our readers' attention to it. "Sirenia"

is one of the most remarkable books we have read for a considerable time, and without being bound by any one of its theories, we were forced, as by a spell, to proceed from the first page to the last. The author admits "that imagination can so select and arrange her creations as to avoid all that seems incongruous, and to fascinate the taste of those she addresses, while memory can only present the world she has known." Philosophers have certainly urged that a boundless past is not more inconceivable than a boundless future. Poets, and amongst them Wordsworth ("the poet of philosophy"), have loved to dwell upon the thought of pre-existence; but the poet indulges in verse, thoughts that he would hardly maintain in prose, and we are by no means inclined to subscribe to the facts of a "Pythagorean memory," while admiring the structure and beauty of the tales that are intended to carry out the author's theory—though we earnestly express our approbation of the concluding sentence of his graceful introduction: "Let us not reject things merely because they are not fathomable by our finite faculties, lest we resemble those navigators who refuse to believe in the existence of land because they can see none." In the 'gloaming' of a summer evening, or the softness of early morning, beneath the shade of time-honoured trees, or where the ocean murmurs in the distance, we can imagine no pleasanter companion than "Sirenia;" and, moreover, it is largely suggestive of subjects for illustration.

THE PILGRIM'S PROGRESS. By JOHN BUNYAN. Published by MACMILLAN & CO.

Like the ghosts in *Richard the Third*, editions of Bunyan's notable allegory follow each other in rapid succession, though they have not the same terrible influence on the spectator as the spirits had of the "crook'd back'd" monarch. They are, nevertheless, sufficiently alarming to the critic, who, overwhelmed by the repetition, and knowing not how to escape from their appearance, is tempted to cry, out of sheer despair, "hold, enough!" All that need be said of this new candidate for public support is, that it is well printed, on good paper, is neatly bound, and is altogether a suitable book for a juvenile library.

SCHOOL-DAYS OF EMINENT MEN: or, Early Lives of Celebrated British Artists, Philosophers, Poets, Inventors and Discoverers, Divines, Heroes, Statesmen, and Legislators. By JOHN TIMBS, F.S.A., author of "Things not generally known," &c. &c. Published by LOCKWOOD & CO.

Mr. Timbs, that most industrious collector of good things hidden from the mass of mankind, has made an excursion into the garden of British history, and, after the manner of a genuine horticulturist, has carefully examined the growth and development of its rarest and finest productions, of which he gives in this little volume a pleasing and instructive account. A more appropriate title, however, for his book than "School-days," would, we think, have been "Early Lives," for it does not tell us much about the former, though we have a history of the great public schools of England in which so many of our eminent men were brought up. The biographical sketches commence with the earliest period of our annals, and terminate with the last great name summoned from among us towards the close of last year, the name of the Prince Consort. There are few schoolboys desirous of rising into reputation in after life, who will not thank Mr. Timbs for supplying them with so many incentives to emulation, as the lives here briefly recorded offer to the reader.

STUDIES IN ENGLISH POETRY. By JOSEPH PAYNE. Published by A. HALL, VIRTUE, & CO. London.

This collection of poems having reached a fourth edition, has, it may be presumed, already passed safely through the ordeal of public opinion. It is intended, the compiler says, as a text book for the higher classes in schools, and as an introduction to the study of English literature. In furtherance of this object, short biographical sketches, and notes, explanatory and critical, are appended. Almost every poet of mark, from Chaucer and Spenser downwards, has been laid under contribution, and their choicest "bits" extracted. The notes are sufficiently brief, and would have borne expansion, advantageously, but, as a whole, Mr. Payne's class-book well deserves the popularity it has gained. We cannot refuse a word of praise to the excellent manner in which it is printed; the lines are uniformly bold and distinct, though the type employed is not large.

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12 Dessert Spoons.....	1 4 0	1 12 0	1 15 0	1 17 0
12 Tea Spoons.....	0 18 0	1 2 0	1 5 0	1 7 0
6 Egg Spoons, gilt bowls.....	0 10 0	0 13 0	0 15 0	0 15 0
5 Sauce Ladles.....	0 8 0	0 8 0	0 9 0	0 9 0
1 Gravy Spoon.....	0 6 0	0 10 0	0 11 0	0 12 0
1 Salt Spoon, gilt bowl.....	0 3 4	0 4 6	0 5 0	0 5 0
1 Mustard Spoon, gilt bowl.....	0 1 8	0 3 3	0 3 6	0 3 6
1 Pair Sugar Tongs.....	0 2 0	0 3 0	0 4 0	0 4 0
1 Pair Fish Carvers.....	1 4 0	1 7 0	1 10 0	1 12 0
1 Butter Knife.....	0 3 0	0 5 0	0 6 0	0 7 0
1 Soup Ladle.....	0 10 0	0 17 0	0 17 0	1 0 0
1 Sugar Sifter.....	0 3 3	0 4 6	0 5 0	0 5 0
Total.....	9 19 0	13 10 3	14 10 6	16 4 0

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12 Dessert spoons.....	12 Dessert spoons.....
12 Dessert forks.....	12 Dessert forks.....
3 Gravy spoons.....	3 Gravy spoons.....
1 Soup ladle.....	1 Soup ladle.....
4 Sauce ladles.....	4 Sauce ladles.....
1 Fish slice.....	1 Fish slice.....
4 Salt spoons, gilt bowls.....	4 Salt spoons, gilt bowls.....
1 Mustard spoon, do.....	1 Mustard spoon, do.....
12 Tea spoons.....	12 Tea spoons.....
1 Pair sugar tongs.....	1 Pair sugar tongs.....
1 Moist sugar spoon.....	1 Moist sugar spoon.....
1 Sugar sifter.....	1 Sugar sifter.....
1 Butter knife.....	1 Butter knife.....
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ALSO IN THE "TROPHY," IN CONNECTION WITH CLASS XXXVI., ON THE
DAIS UNDER THE EASTERN DOME.

4, LEADENHALL STREET, AND 112, REGENT STREET, LONDON,

May 1st, 1862.

MESSRS. MECCHI & BAZIN,

DRESSING CASE, TRAVELLING DRESSING BAG, AND DESPATCH BOX
MANUFACTURERS,

And Producers of the Finest English Cutlery,

Most respectfully announce to Visitors to London, that during the period of the International Exhibition their extensive and richly-furnished Show-Rooms will be open to the inspection of all who may honour them with a visit, without any importunity or offensive solicitation to purchase being observed by their Assistants.

Messrs. MECCHI & BAZIN feel that although the "Great Exhibition" will naturally prove the one-engrossing and all-powerful attraction to the immense numbers who will arrive from all parts of the habitable globe, they but fulfil a duty they owe to a large and generous Public in thus submitting for their free inspection some of the finest productions in their particular department of manufactures: productions which, while embodying all the elements of high quality—embracing every point and combination of real utility, with a studied regard to purity of design—are yet confined within the limits of a judicious and equitable economy.

In anticipation of the requirements of this "year of years," from which all expect, and doubtless will receive, large and gratifying results, Messrs. MECCHI & BAZIN have not been unmindful of the wants and necessities of the many, and have specially prepared a very large variety of novelties, of an useful and appreciable character, adapted either for personal use and convenience or as *souvenirs* to relatives and friends, who, being themselves precluded sharing in "London's glorious fight," can yet, by these means, have ample opportunity afforded them of appreciating its results, in the handiwork of its citizens.

The following comprise their leading manufactures, every article being warranted of the best quality, and exchanged after purchase, if not approved.

LADIES' DRESSING CASES, in Fancy Woods, also in Russia and Morocco Leather, with best electro-plated top-fittings, from 28s. to £15 each; and, with rich silver fittings, from £8 10s. to £100 each. The £10 10s. silver-fitted Case is strongly recommended for its utility and completeness.

GENTLEMEN'S DRESSING CASES, in every variety, sufficiently portable for travelling purposes, and, on a more extended scale, for the toilet-table, in Russia, Morocco, and Solid Leather, also in every description of Fancy Woods, varying in price from 17s. 6d. to £300 each.

LADIES' TRAVELLING DRESSING BAGS, in Morocco and Russia Leather, with best cut-glass and electro-plated fittings, complete, from 55s. to £15 each. Ditto, ditto, silver-fitted, £6 10s. to £200 each.

TRAVELLING DRESSING BAGS FOR GENTLEMEN, in Russia and Morocco Leather, fitted with the finest Cutlery, from 70s. to £250 each.

THE "NEW MECCHIAN DRESSING BAG (Registered)" by Messrs. MECCHI & BAZIN, by its simple combination, gives a power of employing every inch of space not occupied with the fittings, for packing Linen, Clothes, etc., from £10 10s. to £100 each.

DESPATCH BOXES of the most approved and useful designs, in Russia and Morocco Leather, fitted with Bramah & Chubb's Locks, and containing every requisite for writing, from 40s. to £100. **EMPTY BOXES**, in Morocco and Russia Leather, with or without trays for despatches, valuable papers, etc., from 20s. to £15 each.

THE "UNITED SERVICE" DESPATCH BOX AND DRESSING CASE combined, "Registered" by Messrs. MECCHI & BAZIN, forms, by its simple and effective construction, a most useful, complete, and portable Travelling Case, containing all the requisites for the writing and dressing-tables, with ample space for letters, papers, &c., from £10 to £100.

Razors in sets of Two, Four, & Seven, in cases.

Scissors in sets.

Needles of finest quality.

Sportsmen's and Pocket Knives.

Table and Cheese Knives.

The Magic Razor Strop and Paste.

Cases of Plated and Silver Dessert Knives.

Knitting Boxes, fitted.

Backgammon and Chess Boards.

Wood and Ivory Chessmen.

Tourists' Writing Cases.

Work Boxes for Ladies.

Envelope and Blotting Cases.

Tea Chests and Caddies.

Courier and Money Bags.

Stationery Cabinets of all kinds.

Portemonnaies and Pocket Books.

Hair Brushes in Ivory and Wood.

Writing Desks in Plain and Fancy Woods.

Jewel and Trinket Boxes.

Gold and Silver Pencil Cases.

PHOTOGRAPHIC ALBUMS IN ALL VARIETIES. CARTE DE VISITE PORTRAITS OF 2500 POPULAR MEN AND WOMEN OF THE DAY. CATALOGUES OF NAMES FREE.

ICI ON PARLE FRANÇAIS.

QUI SI PARLA ITALIANO.

MESSRS. MECCHI & BAZIN,

TRAVELLING DRESSING BAG AND DRESSING CASE MAKERS,

112, REGENT STREET, AND 4, LEADENHALL STREET, LONDON.

Hier spricht man Deutsch.

Tutaj sie mowi po Polsku.